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Like most successful men, and notable Americans in particular, Seward experienced tribulation and toil in his early days. His father, though well to do, stinted him, and when he ordered clothes from a tailor to replace the ill-fitting homespun apparel in which he went from his native village of Florida, in the state of New York, to Union College, his father would not pay the bill. Determining to be independent, the youth secretly started for Georgia at the age of eighteen with a friend who was commissioned to take charge of a school in that state. By chance Seward heard there was another vacancy of the kind, and the school trustees examined him. During the time he had to await their decision, after leaving their presence, he felt very anxious, asking himself where he should go and what he should do in the event of rejection, having but eighteenpence in his

pocket, being a thousand miles from home, and having left his little wardrobe thirty miles behind. He acted as schoolmaster for a year, and then returned home at the urgent request of his mother and sister. He got some work to do, and he began to pay his tailor's bill with his savings. He resumed his studies at Union College, and he also read law. The first oration which he delivered was on 'The Integrity of the American Union.' He was never a pleasing speaker, though his speeches were carefully prepared. He was aware of his defect, and wrote that "earlier than I can remember I had a catarrhal affection, which left my voice husky and incapable of free intonation." His case appears to resemble that of Dunning, whose habit of clearing his throat at short intervals marred the effect of his speeches.

Seward chose the law as his profession, and having a good practice almost from the start, he was able to marry when twenty-three. His biographer says that he had not "displayed genius nor prodigious ability; but he was always bright, clear-headed, ready and eager to press forward." At an early age "he went into politics," to use an American phrase, and from the time when, at twenty-nine, he was a Senator for the state of New York till at sixty he was Secretary of State, politics absorbed much, if not all, of his mind and energy. A good deal of his success was due to having made the acquaintance, and become the intimate friend, of Thurlow Weed, the editor of the *Albany Evening Journal*. Weed was one of three American journalists—the other two being Henry J. Raymond, of the *New York Times*, and Horace Greeley, of the *New York Tribune*—who influenced public opinion in the United States as powerfully as Albany Fonblanque and Delane did in this country. Mr. Bancroft characterizes Weed in the following terms:

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These fine sentiments did not last. When an office which was not "paltry," but

highly lucrative, that of State Printer, was declared vacant by an Act of the Legislature, and Weed was chosen to fill it, Seward, then Governor of New York, used his power to keep Weed in possession. In fact, both men subordinated their consciences to party exigencies. Both were of opinion that a measure for the registration of voters should be vetoed; but, when informed that the party would suffer, they agreed that it should become law. Weed records that Seward "was miserable all day" after signing the Bill, seeing that he had prepared a message showing why it should be rejected. Mr. Bancroft justly says this unused veto message is valuable "as tending to illustrate how wide may be the difference between a politician's public opinion and his honest conviction." Seward hoped that the historian would say he had "endeavoured to act in accordance with the spirit of the age." Mr. Bancroft's comment is that the spirit of the age "had an insatiable hunger for spoils," and that both Seward and Weed denounced "the spoils system" when out of power, and practised it when they had the opportunity.

As Senator for New York, Seward assumed a creditable attitude, for he was honest and consistent in opposing slavery and upholding the Union. To him, as to others of his countrymen who have made their mark, there came the burning desire to enter the White House as President, and the failure of his hopes was the keenest of his disappointments. Yet, as Secretary of State in Lincoln's Administration, he enjoyed an amount of power such as no predecessor in the office had ever done. His ambition was to master the men who surrounded him, and he generally succeeded. There is point and skill in Mr. Bancroft's remarks on him as a politician:—

"To call Seward a great politician is neither precise nor adequate.....In sincerity and in the moral quality of his purposes he was as much below Sumner as Sumner was below him in political skill and practical statesmanship. Hale was hardly more than a merry, sincere, and effective agitator. Chase was mentally less brilliant than Seward, but his character was more ingenious. His services were so generally recognized that if he had had a manager like Weed, and if Seward had been dependent on his own resources, Chase might have outranked his New York rival. Cass and Douglass and Marcy were inferior to Seward in methods, purposes, and associations. Of the Southern men, Jefferson Davis most resembled him in his talent for directing the thoughts and influencing the actions of a whole section. But neither Davis nor any other contemporary, except Clay, could rival Seward in his genius for politics and the wide range of his abilities. Although Seward's estimate of himself was in many respects inaccurate, it is safe to say that Seward the Senator—like Seward the chief of the New York Whigs, in the previous years—stands first, among all the successful public men with whom he was associated, in the quality and extent of his service."

Though both able and well read, Seward was as much addicted to claptrap as the more ignorant of his fellow-countrymen. He wrote and spoke as if he believed that any form of government called republican must necessarily be superior to any which was monarchical in name. In 1846 he declared that "the monarchs of Europe are to have no rest while they have a colony remaining on

this continent." He lauded Irish "patriots," partly because they were inimical to Great Britain and partly because he desired their votes. He was convinced that the United States would acquire Canada by force, if needful, the opinions and desires of the Canadians themselves not having any weight with him. His scheme for reuniting North and South after the fall of Fort Sumter was to declare war against France and England. Had not Lincoln judiciously revised Seward's belligerent despatches the peace between England and the United States might have been broken. Mr. Bancroft admits that Seward, his hero, sometimes went too far, adding:—

"After the victories at Gettysburg and Vicksburg he felt confident of the success of the Federal cause in the field; he threw off restraints, and instructed Adams—expecting that it would be repeated to the British government—that it should not cause surprise or complaint if the navy of the United States should be directed to pursue the Confederate cruisers into British ports, unless that government changed its course. Adams too well understood the dignity and peaceful resources of diplomacy to put his country at a disadvantage by repeating this threat. When the volume of diplomatic correspondence for that year was published, and the British government heard of what Seward had written, a storm was raised in the House of Commons. This was not calmed until Russell explained that as the despatch had never been laid before him he had been spared the 'difficulty and pain of giving an appropriate answer to it.'"

Seward's high-handed conduct at home is set forth clearly enough in this volume, but the candour with which his failings are avowed by his biographer disposes the reader to accept ungrudgingly the praise which is conferred. Seward made many enemies in his own country by his arbitrary conduct during the war and by his spiteful treatment of ex-President Franklin Pierce. But much was forgiven him when his life was nearly taken on the evening of Lincoln's assassination. The Secretary was then a helpless invalid. About ten days before he was thrown from a carriage, his jaw being broken in two places and his right shoulder dislocated. The jaw was set in an iron frame. Almost at the moment Lincoln was mortally wounded with a pistol bullet in Ford's Theatre, a man who had made his way into Seward's house burst open the door of the bedroom in which he lay, and dealt "furious blows at his head and throat with a bowie knife, until Seward rolled from the other side of the bed to the floor": his throat had been cut on both sides and "his right cheek nearly severed from his face." Wonderful to say he recovered, and lived nearly seven years longer, dying on October 10th, 1871.

Mr. Bancroft's biography deserves to be read. It is one of the best works of the kind we have seen for a long time from an American pen. We take leave of it with an extract which is well expressed and represents a side of Seward's disposition that explains his popularity:—

"Personally Seward was most amiable. Devoted and tender in all domestic relations, he was an appreciative and faithful friend, generous and interesting as a host, affable to strangers, considerate with inferiors and even with political bores—across hundreds of whose letters he wrote, for the direction of his secretary, 'Acknowledge kindly,' or something similar. As Lincoln said,

he was 'a man without gall.' With but two or three exceptions, the public and private records of his half-century of political activity contain no trace of malice towards contemporaries; it was his life-long custom to avoid recording or even saying anything disparaging of either colleagues or opponents.....Seward was an agitator, a politician, a statesman, all in one. His irresistible impulse to pose and explain and appear all-wise and all-important earned for him a reputation for insincerity and egotism. A perfectly fair-minded contemporary gave this answer to a question: 'I did not regard Seward as exactly insincere; we generally knew at what hole he would go in, but we never felt quite sure as to where he would come out.' It is a paradox that precisely explains the paradoxical Seward."

History of Ancient Philosophy. By Dr. W. Windelband. Authorized Translation by H. E. Cushman. (Sampson Low & Co.)

It is now some years since Prof. Windelband's '*Geschichte der alten Philosophie*' was first published. It has been generally recognized as a work of considerable merit, and that it has gained some measure of popularity among German students is vouched for by its recent issue in a second edition. Through Mr. Cushman's translation it is now put into the hands of English students, and claims their attention. No doubt the Professor's general scheme of the development of Greek philosophy is judicious and well thought out. Although formally distinguished from the three-fold division adopted by Schwegler and Zeller, the twofold division which he uses is in effect very similar. To "Greek Philosophy" proper he assigns the series of thinkers down to and including Aristotle, while all the later schools, down to the Alexandrian Fathers and the Neoplatonists, and ending with Proclus, are treated under the heading of "Hellenic-Roman Philosophy." To the former period nearly three-fourths of the book are devoted, a proportion by no means unduly large when it is considered how many great names occur in the fifth and fourth centuries, and how few in all the centuries that follow. Yet when the philosophic movements of five or six centuries have to be described within the scope of 100 octavo pages of good-sized type the result, it may be imagined, is not likely to prove either attractive or instructive, since it is physically impossible that the so-called "history" of a long and complicated period should be more than a series of sketchy accounts, of vague generalizations, of bewildering catalogues. Nor is it to be wondered at if mental indigestion should attend the use of provender subjected to such a system of hydraulic pressure. It is, therefore, not the fault of the writer himself so much as of his limitations—though in this case they appear to have been self-imposed—if the account of the "Hellenic-Roman" period is meagre and uninteresting; if, in short, it is neither better nor worse than the average epitome. Merely noting, then, that in his summary treatment of the later schools—Stoic, Epicurean, Sceptic, and the rest—Prof. Windelband seems to have made full and discreet use of the best authorities on these subjects, we may most profitably revert to the earlier section of his '*History*,' which deserves more detailed examination.

In the earlier, purely Greek, period of the history of philosophy the correct order of treatment becomes a question of supreme importance, while at the same time it is a question beset with difficulties. The chronological data are in many cases uncertain, and, even at the best, chronology is not always a trustworthy guide for determining the order of intellectual relationship. On some points the facts are clear enough, and have never been disputed. Such are the priority of the early Milesian school as the pioneers of philosophy, and the right of Plato and Aristotle to positions at the apex of Greek development. But between the starting-point and the goal there lies much fogland. The beginnings of Atomism are shrouded in obscurity; the Pythagoreans from first to last remain a dim and nebulous throng; and the relations which subsisted between each of these schools and divers Eleatics are still perplexing matters of conjecture. However, the learned Professor has steered his way through these hazy regions with praiseworthy skill. We may not agree with him in all points, but, on the whole, the order of treatment which he adopts, as being the presumable order of philosophical genesis, appears to be nearly correct. It is certainly wise, on every ground, to deal with Pythagoras apart from the speculations of the school to which he gave its name. Similarly, it is judicious to sunder Xenophanes from the later Eleatics; for both Xenophanes and Pythagoras, however unlike in many essential respects, were alike in this, that their rôle was rather that of the prophet than that of the man of science, and their work that of initiating and inspiring others rather than of elaborating any intellectual system themselves. These two men have their proper places, therefore, in a different epoch, a distinct stratum of culture, from that of their disciples in the fifth century; and our author is to be commended for having broken loose from the old and bad habit of lumping together the disciples and the masters. Equally commendable is the separation here made between Leucippus, the traditional founder of Atomism, and Democritus, who raised it to the dignity of a scientific system, a separation which is confirmed by the traces of atomistic influence found in writings prior to the date of Democritus's activity. On the other hand, the order in which Prof. Windelband deals with the Pythagoreans and the later Eleatics, Zeno and Melissus, is by no means free from objection. There are good grounds, as M. Tannery and Mr. Burnet have shown, for maintaining that the philosophy of "opinion" expounded in the latter division of Parmenides's poem is substantially identical with Pythagorean doctrines. There is also reason to suppose that many of the arguments of Zeno and Melissus were directly aimed at some forms of the number theory. Hence it were advisable to deal with Pythagoreanism before the latest Eleatics at least, if not even before Parmenides. Prof. Windelband, however, seems to be of opinion that Pythagoreanism as a philosophical system was later than Parmenides, although he makes no serious attempt to confute M. Tannery's view of the origin of the physics of Parmenides. He does, however, admit the probability that

Zeno and Melissus were acquainted with atomistic theories; and on this ground, if on no other, one might have expected a postponement of the sections dealing with these two until a later chapter. The most striking innovation as regards order of treatment is to be found in the position assigned to Democritus. Instead of being grouped with such pre-Socratics as Anaxagoras and Empedocles, Democritus is here set side by side with Plato. Obviously it is an effective and picturesque arrangement which places the champion of corporealism thus face to face with the high priest of idealism. Chronologically this juxtaposition is by no means indefensible; and our historian fully succeeds in showing that it has much in its favour on grounds of general expediency. For one thing, it certainly possesses the merit of bringing out with uncommon clearness and emphasis the degree in which Plato, in spite of his peculiar silence on the subject, was indebted to the idealistic materialist. For, after all, the thinker who asserted the reality of nonentity must surely have possessed no small share of the *anima naturaliter Platonica*. Consequently we should be slow to reprobate the present attempt to do fuller justice than has heretofore been done to the undeniable genius of Democritus. On the contrary, all credit is due to Prof. Windelband for the boldness and originality of his new *schema*. It is when he comes to deal with Plato himself that the German historian's views are most open to criticism. Although clearly and moderately expressed, and deserving of respectful consideration because of the evident learning and ability of the writer, these views are most unlikely to win ready acceptance from English students of Platonism. The general view of the development of Plato's philosophizing as here expounded seems, in brief, to amount to this: commencing with a conceptual form of idealism, suggested mainly by the logical processes of Socrates, Plato advanced to a form of teleological idealism, which was largely conditioned by the influences of the doctrines of Anaxagoras and the Pythagoreans. This means that while the ideal theory was primarily established for the purpose of solving logical and ethical problems, its application to the problems of the phenomenal world was a later development, necessitated, perhaps, in part by the actual demands of the Academy for formulated cosmological doctrines. And here, in so far as the Professor has emphasized the probable influence on Plato's thought, on the one hand of his philosophic predecessors or contemporaries of other schools of thought, and, on the other hand, of members of his own school, he has rightly called attention to historical probabilities which are too often overlooked. But in the details of his exposition we stumble against several rocks of offence. He may, indeed, be forgiven for adopting the theory, so dear to the German mind, that the 'Republic' is a patchwork of fragmentary essays written at various dates—for which theory there is much to be said, although it is by no means proven. It is less easy to pardon his perversity in returning to the exploded notion that the 'Phædo' is a work of Plato's later years, to be classed with the 'Philebus' and 'Timæus.' But the height of perversity is reached when

Prof. Windelband, following the broad and evil way of his countrymen Schaarschmidt and Ueberweg, proceeds to deny the authenticity of the 'Parmenides,' the 'Sophist,' and the 'Politicus.' The lovers of Plato will justly regard it as little short of criminal sacrilege that he should be thus plundered of three of his most notable and intellectually powerful treatises, in order to enrich the literary reputation of some anonymous member of the Platonic circle. It is the unconscionable levity with which he thus mutilates the remains of the great philosopher that constitutes our chief quarrel with the Professor's chapter on Plato. Apparently our historian's sole reason for rejecting these three dialogues is that they are difficult to explain and sadly complicate the "Platonic question." And if we are ready to admit that the business of an historian is to aim entirely at the simplification of his subject-matter, it obviously becomes a convenience to eliminate the 'Parmenides,' with its bewildering talk of ideas of "hair" and "dirt," and to expunge the 'Sophist,' with its confusing discussion of ideal "dynamis"; but on no other historical principle than that of simplicity at all costs is it possible to justify so drastic a method of procedure. The particular arguments which are adduced in this connexion possess no novelty, and call for no special comment; they are totally insufficient to demonstrate so monstrous a conclusion. Viewed as a whole, the exposition here given of Platonism seems unduly influenced by the critique of Aristotle. It is, perhaps, partly owing to the influence of Aristotle's presentation of his master's doctrine as that of a confirmed dualist, who believed in two sharply sundered worlds, that Prof. Windelband has been content to forego any serious attempt to reduce Platonism to a unified system. The account given of Aristotle's doctrines is useful and sound; the points of his dependence on Plato are brought out fairly well, although by no means exhaustively; and, above all, the admirably lucid discussion of the theory of "active" and "passive reason," as set forth in the 'Psychology,' is deserving of special notice.

In the earlier sections, which deal with the predecessors of Plato, we have marked for commendation the observations upon Schleiermacher's hypothesis of a Megarian theory of ideas, which our historian follows Ueberweg, as against Zeller and others, in rejecting. That hypothesis depends upon a certain mode of interpreting a well-known passage in Plato's 'Sophist,' and Prof. Windelband's rejection of it is connected with his rejection of the 'Sophist,' to which we have already alluded. In the one view he is probably right, in the other certainly wrong, since the logical connexion between his two conclusions is by no means so stringent as he seems to believe.

Another special point to which attention should be drawn is the account here supplied of Democritus's theory of atom-motion, which differs in some important particulars from the current explanation. It seems certain, now, that Democritus did not conceive of a "rain" of atoms. In this, as in other respects, his doctrine has suffered distortion at the hands of Lucretius and other copyists.

Enough has been said to show that Prof.

Windelband's work evinces considerable learning, historical judgment, and speculative insight. The student of Greek philosophy will find in it a useful and up-to-date supplement to his Ritter and Preller and his Zeller; but in itself it is too short and compressed a work to satisfy the advanced student, while the beginner would find it dry, difficult, and perplexing. And here we join issue with the translator, Mr. Cushman, who evidently intends his book for the use of beginners. It is his object, he informs his readers in his preface, to make "the approaches to the study of philosophy" as little "difficult and uninviting" as possible. If he hopes to achieve this desirable object by means of the present publication, it is to be feared that he is doomed to disappointment. He has neither chosen his historian wisely nor translated him well, since the difficulty of the original, in point of both matter and manner, is here exaggerated rather than diminished, owing, apparently, to the translator's well-meant, but unhappy straining after extreme fidelity. The average schoolboy or undergraduate, we may safely prophesy, will find this 'History' not one whit less "uninviting," and considerably more "difficult" and perplexing, with its elaborate bibliography and foot-notes, than his "little Zeller"—and that is saying a good deal. If Mr. Cushman had selected for translation the vigorous and lucid essays of M. Tannery, or Dr. Gomperz's easy and sympathetic accounts of the 'Greek Thinkers,' which Mr. Laurie Magnus is rendering into English, we might have had better hopes of his success in attempting to popularize the study of Greek philosophy. As a translator and editor Mr. Cushman himself is often at fault. Not infrequently there is a Teutonic clumsiness about his English, especially in the earlier chapters, and he displays a curious tendency to vacillate between "identical to" and "identical with" and between "Heracleides" and "Herakleides." There is some queer Greek on pp. 44-5, and wrong accents occur in various other places. The names of scholars are constantly maltreated—Heizel (p. 10), Wallier (p. 11), Göth (p. 21), Brundis (p. 41), Suchow (p. 187), Begk (p. 184); and in making "A. Trendelenburg" responsible for a treatise, 'De Plat. Philebus Consilio,' the editor is, if our memory serves, guilty of a double blunder.

College Histories.—*Sidney Sussex.* By G. M. Edwards.—*Clare.* By J. R. Wardale. (Robinson.)

THERE is a certain propriety in the chance which has led to our coupling the names of these two colleges, though Sidney is almost the newest, Clare almost the oldest, in the University. But there was once a possibility of the two being one, namely, when the good Countess of Sussex, not feeling that the money she had to leave would "run to" the foundation of a whole college, allowed her executors, as an alternative, to employ her bequest for the purpose of enlarging and endowing Clare, which was in that case to be called "Clare and Lady Frances Sidney Sussex College." Mr. Wardale feels that his college had a lucky escape

from a "truly portentous title." And what amazing colours its boat would have had! However, Sidney got duly founded on a piece of land formerly occupied by the Grey Friars, but then in the possession of Trinity College, which still receives rent for it. It was fortunate in having for its first Master a member of the prosperous house of Montagu, which before very long held no fewer than three peerages. They entered at Sidney in large numbers, the most famous, of course, being the second Earl of Manchester, upon whom in after days the duty fell of ejecting the Royalist Fellows of his own college. He seems to have conducted the business with as little harshness as possible, and in one case at least one of the ejected, no less a person than Thomas Fuller, found hospitality at the house of another Montagu, Edward, Lord Boughton.

The most famous of all Sidney's *alumni*, however, is a yet greater Parliamentarian than Manchester. Oliver Cromwell is the special glory of Sidney; and the fact that he was only in residence for a year, and did not take a degree, is not brought into needless prominence, though Mr. Edwards does not conceal it. The college possesses the fine portrait of him by Samuel Cooper, presented with some mystery in 1766.

After the Restoration Sidney seems to have become as rowdy as most of the country. In 1669 William Butler, a Bachelor scholar, was expelled for threatening to assault some of the Fellows with his sword and pistol. Another B.A. who sympathized with him "distempered himself with drinks, and committed outrageous insolences against the Dean in breaking his Windows with Brick-batts." Thornton and Woodall, undergraduates, carried depravity to the point of attempting to "burgle" the Master, cutting holes in his door with an "instrument," presumably a centre-bit. This was Dr. Minshall, the Puritan Master, who, having been elected—not without some help from the soldiers of the Parliament—in 1643, contrived to hold his post unmolested (save by the undergraduates) till his death, on the eve of the Revolution. Nowadays, when undergraduates operate on the doors of their Dons, we believe a screw-driver is the more favoured implement.

Having the events of some two and a half centuries more to record, and only the same space to do it in, Mr. Wardale has not been able to give so many of these little amenities as Mr. Edwards, or it may be that Clare has always been a more decorous college than Sidney. It certainly is the more picturesque of the two, both in buildings and in situation. Clare's most eminent names are Hugh Latimer, Nicholas Ferrar, and John Tillotson—the last also, as it would appear, though there seems some doubt on the point, a Fellow by *mandamus* from the Parliament. At any rate, he in his turn was ejected at the Restoration, though he always retained an affection for his college.

Both the books before us contain interesting evidence of the care taken by the Parliamentary leaders to secure the University as far as possible from ill-treatment during the disturbed times. Clare possesses a letter from Essex of 1642, and another, ten years later, from Cromwell, strictly forbidding any damage to property or injury to persons. Another curious document is a

notice sent by the Earl of Manchester in 1644 in reference to reforms demanded in the colleges. They form a curious medley—adoration towards the East, ceremonies in divine service "not warranted by law," absence from college, and the payment of dividends before settling debts. At all events, Manchester, as has been said, carried out his instructions like a gentleman, which was more than could be said of the last personage who had been commissioned to look into the religious practices of the college. In January, 1557, Niccolo Ormanetto, sent by Cardinal Pole to visit the University, found certain irregularities (though nothing which could be called heresy) at Clare, and fell to rating the Master, Rowland Swynburne—who, by the way, had already suffered deprivation under Edward VI.—so ferociously that the poor old gentleman "was not able to answer one word," and, indeed, appears to have been so upset that he did not long survive. One can hardly wonder that our forefathers did not love Italian priests if this was the way they treated Heads of Houses. We have referred to the comparatively decorous behaviour of Clare undergraduates. It would seem, however, that their seniors did not always set them the best example, if the story be true of a candidate for a fellowship who, being by nature a sober man, took to drinking hard for a month or six weeks before the election as "the best way to preferment in Clare Hall." He seems, indeed, to have made a miscalculation as to the side on which the sympathies of the majority lay, but evidently it was a near thing.

One interesting feature about books of this kind is the way in which they afford new—or at least unfamiliar—aspects of otherwise famous people. Most of us have known what it is to meet some eminent statesman, divine, or lawyer in the room of a college friend, amid the all-levelling fumes of tobacco, perhaps after some stately function which his presence has graced, and to hear him chat on trivial matters or "swap stories" like an ordinary mortal. Something of the same geniality pervades the record of the past which these "College Histories" preserve, and though the reader may at first be alarmed by a good many dates and figures, and perhaps repelled by long extracts in archaic spelling (might not a little alleviation of this be granted? there is no virtue in *y* and *y*). he will not have to read far before coming to a touch of human nature, often with a laugh in it.

It is not a little surprising to find Mr. Wardale confusing a prebend with a prebendary; and we do not know why Mr. Edwards will call his foundress "Lady Sidney." Otherwise both write like scholars.

The Hexateuch according to the Revised Version. Arranged in its Constituent Documents by Members of the Society of Historical Theology, Oxford. Edited, with Introduction, Notes, Marginal References, and Synoptical Tables, by J. Estlin Carpenter and G. Harford Battersby. 2 vols. (Longmans & Co.)

THE present work aims at summing up, for the benefit of English readers, the results of modern inquiry into the composition of the five books of Moses and the book of

Joshua. In substance it represents the joint labours of a committee appointed by the Society of Historical Theology, Oxford, in 1891. This committee included, besides the editors named on the title-page, Mr. E. I. Fripp, Mr. C. G. Montefiore, and Mr. W. B. Selbie, with Prof. T. K. Cheyne for consultative reference in special matters. Later on Mr. G. Buchanan Gray took the place vacated by Mr. Selbie, and Prof. W. H. Bennett also became a member of the committee. We have thus before us not the outcome of investigations entered upon by one or two more or less secluded workers, but the critical results arrived at by the careful deliberations of no fewer than eight different scholarly minds. This should at the outset strengthen the reader's confidence in the workmanship of the editors and in the thorough critical sifting of the materials used. For though the scholars just mentioned have "of course reared their own structure on the labours of their predecessors in this field," they have done so with clear and open minds, and they have accepted the results of others not on grounds of authority, but because such results were found to be in harmony with the requirements of their own critical discernment. That their work cannot be regarded as final may be freely admitted, and scholars will also differ as to the assignment of a number of special passages to one source or another; but it cannot be too emphatically insisted upon that what the "higher criticism" in its broader and freer aspect demands of us is not absolute adherence to every detail of the composition theory, but an intelligent assent to the main outline of the results thus far reached. One conspicuous instance may illustrate our meaning. The hypothesis that the priestly code, of which the book of Leviticus is the main constituent, belongs to a later date than the Deuteronomic code depends, broadly speaking, on a comparison of its advanced ritual with Deuteronomy, on its relation to the cultus described by the prophet Ezekiel, and on the fact that it is unrecognized in, *e.g.*, the books of Kings, but employed in Chronicles. In elaborating this theory it is quite possible that the critics may have made a number of mistakes in their treatment of passages belonging to P and D respectively in different parts of the Hexateuch, and they may have also misinterpreted certain ritual allusions to the past found in Jeremiah and other prophetic writings; but it would not at all follow that their main position must thereby be weakened to any appreciable degree. In a demonstration of a given proposition in Euclid every step depends on the absolute correctness of the position reached immediately before. But the demonstrations with which we are concerned in this instance are of a different nature altogether. The theories of the higher critics are based on a number of very strong probabilities derived from several converging lines of historical and literary evidences. It is the large accumulation of such proofs, together with the self-evident reasonableness of the views adopted, which has forced so many earnest and enlightened students to exchange the traditionalism of the past for the critical results reached by modern scholars. If,

therefore, a flaw is here and there found in the arguments employed by the critics, only a slight diminution in the weight of the accumulative evidence can thereby be effected, but not by any means the entire reversal of the theory or theories under consideration. It is most necessary at the present time to make this matter clear. The higher criticism is by some thought to be now once more on its trial, and in certain quarters the hope is being cherished that a decisive verdict against it may, sooner or later, be unhesitatingly pronounced. This, therefore, is a time for a special degree of clear-headedness and coolness of judgment. The best advice that can be offered to the general literary student is to master carefully the salient features of the problem, and to refuse to have his attention diverted too much to side issues or more or less unimportant and doubtful details. The critics themselves are confident that sound common sense lies at the base of all their investigations, and it has yet to be proved that their confidence can in any sense be seriously shaken.

It will be seen from what has been already said that it is only necessary to insist on the correctness of the main outline of modern critical theories, and that we should not feel much disturbed if mistakes should be discovered in a number of details. We are thus at liberty to state that the analogy drawn on pp. 3 and 4 between the Biblical critic and the geologist appears to make too great a claim on behalf of the higher criticism. "The student of the earth's crust," we are told by way of illustration, "discovers that its rocks may be sorted into groups. He examines the arrangement of the strata; he measures their incline; he learns to interpret peculiarities of position, when he finds them broken or contorted; he traces the extent of a 'fault'; he collects the characteristic fossils; he can even identify the wandering blocks carried by icebergs through ocean currents, and deposited hundreds of miles away from the parent rock. He thus arrives at a provisional reconstruction of the history of the area which he has examined."

Now if Mr. Carpenter, who wrote the introduction "on the basis of a detailed abstract first approved by the rest of the Analysts," had vouchsafed the reader a hint that the degree of certainty gained in matters of detail by methods of literary and historical criticism stands below that of the science of geology, there would have been little objection to their comparison. But as it stands, the claim may justly be regarded as too high a one. Geology is, of course, itself far from being an exact science, but the higher criticism may rightly be declared less exact still as far as the accurate limitation of the different literary strata is concerned. It is probably true that a wandering block carried by icebergs through ocean currents can be more easily referred to the "parent rock" than a half-verse of J, E, P, or D can be recognized in the midst of a chapter belonging to a source that appears alien to one or two words contained in the half-verse under examination. We do not say that the critic must necessarily fail in his minute distribution of clauses among the various literary sources of an obviously composite work, but clearly the geologist has, roughly speaking, the advantage

over the literary critic. The thoughts, imaginations, and conceits of the human mind are of a far more fleeting and incalculable nature than the physical elements of the earth's crust. It is much more difficult to analyze the various twists and phases of a figure of speech than to interpret the peculiarities of "broken or contorted" parts of geological strata. It will also probably be acknowledged that even with regard to forms of words used at different times and in different parts of the Semitic world, there is much more uncertainty than there may be about the characteristics of fossils and kindred objects.

But having said thus much with regard to the more minute details of the literary analysis which forms the subject of the present work, we cannot praise too highly the great care and acumen with which the problem as a whole has been treated. It would, we believe, be difficult to find in any language a clearer and fuller exposition of the critical theory on the Hexateuch than is contained in the sixteen chapters of the introduction printed in vol. i.; nor could the English reader desire a more convenient arrangement of the documents themselves than the one displayed in vol. ii. The editors treat the whole subject from an enlightened and unimpassioned point of view. They seem to leave nothing unsaid that should be said. The introductory chapters include a complete history of Biblical criticism, beginning with a Spanish rabbi of the eleventh century, and ending with practically the latest important contribution on the subject. Of archæology, too, is taken as much notice as its present state will allow. Chap. xv., contributed by Prof. Cheyne, supplies an admirably clear and temperately written account of the relations at present existing between criticism and archæology. Professed archæologists will no doubt claim a higher degree of certainty for their present results, but all must admit that Prof. Cheyne's tone is free from controversial bitterness, and that he has given the reader a thoroughly fair idea of the matter from the critics' point of view. Much might be said on the more technical parts of the volumes under consideration, but we have designedly treated the subject in its broad and general literary aspect. The work is meant to appeal to the literary and thoughtful public as much as to professed Biblical students, and it has therefore seemed best to concentrate the reader's attention on a broad and comprehensive view of the problem as a whole.

A Practical Introduction to the Study of Japanese Writing (Mojji no Shirubé). By B. H. Chamberlain. (Sampson Low & Co.)

THIS book is a monument of patient industry and wide learning in perhaps the most difficult of known languages—Japanese. The difficulties are met with at the very outset of the student's course, and are more than doubled by the complication of Japanese scripts; for not content with a couple of syllabaries, which reproduce with fair accuracy the sounds of the Japanese language—and these syllabaries consist each of forty-eight characters, most of which possess three or four variants—the Japanese have introduced the whole Chinese system

of ideographs, one result of which, and one that is extending rather than the reverse, despite Western influences, is a peculiar sinification—if we may use the term—of the vocabulary, giving to most Japanese literature the appearance of being written in a sort of broken-down Chinese, eked out by inflectional and other particles of Japanese origin.

The present work is an elaborate guide, less to Japanese writing, perhaps, than to the Japanese use of Chinese ideographs. The principle of the book is to proceed from the commonest ideographs (a well-chosen list of 400 of which is first dealt with) to the less common, until about 2,350 have been treated, with an appendix of about 2,000 more for the satisfaction of those who desire to become as familiar with the mother language as a well-educated Japanese is usually found to be. Six thousand ideographs are enough for even the most learned Japanese; for persons of ordinary education 3,000 to 4,000 suffice; but 3,000 are perhaps as many as the European student can manage to assimilate. A knowledge of the ideographs is, however, not sufficient. They more often represent vocables rather than words, and two monosyllabic vocables are joined to form the *jukujji*, or compounds, of the usual written style and of common speech; and very often the meaning of the compound can scarcely be guessed from the meanings of the components. Nor is this the only difficulty. Most ideographs may be pronounced in two ways at least; thus we have *mei* or *myō*, *sei* or *sai*, *jin* or *nin*, and so on, both being Japanese pronunciations of the original Chinese sounds, as the ideographs were imported from Go (Chinese Wu) in Southern, or Kan (Chinese Han) in Northern China respectively. These, however, are merely the altered Chinese sounds—names we might call them—of the ideographs, and by themselves would generally convey no meaning to the Japanese hearer—even in compounds such would often be the case if merely uttered—and each ideograph, therefore, to be understood phonetically, must be rendered by one of the several pure Japanese words which convey its various senses. Thus *mei* might be in pure Japanese *akiraka*, bright; *sei*, *nishi*, west; *jin*, *hito*, man. But there are many *meis*, *seis*, and *jins*, represented by as many different ideographs, and each, therefore, with a totally different rendering in pure Japanese. In the texts where the ideograph has to be read *Japonicé* the right word is often more or less dimly indicated by a termination in syllabic, but in many texts no such indication is vouchsafed, though in various ways certain helps are even here forthcoming.

The total result is a system of various arbitrary scripts and readings which can only be acquired by practice. The Japanese themselves begin, of course, by merely learning the names (sounds) of the ideographs, the compounds and the Japanese meanings of which they gather by actual reading of the Chinese classics and various Japanese books reputed as more or less classical in their style. It is a very long business, and probably to become familiar enough with the scripts to be able to enter upon an academic course seven or more years of study are necessary. The European,

of course, must follow a different plan, and Mr. Chamberlain's seems a good one. A certain number of ideographs are prefixed to each lesson, and these are then exemplified in texts. In addition a number of extracts are printed, the ideographs of which and their compounds are explained. By dint of repetition, in this way, a large number of ideographs may be acquired, but it would perhaps have been better to compel the learner to acquire the Japano-Chinese sound or name of every character as he proceeded.

One more difficulty, which is only partly dealt with in the volume before us, lies in the cursive variants of the ideographs. These are much more used in Japan than in China; in fact, all ordinary correspondence is carried on with them. In some cases they can be recognized with no great difficulty when the standard form is well known; but far too often the reverse is the case, and on the whole the difficulty is the most serious one that the student desiring to acquire as complete a mastery of Japanese as one may of French or German has to overcome. It is only by diligent reading and writing (under a master) that really satisfactory progress is possible. For many purposes, however, and chiefly for newspaper and magazine reading, Mr. Chamberlain has provided an adequate and accurate guide. Nevertheless, even with this help the foreign student who enters upon the course must take his courage in both hands.

In the very difficulty of their scripts the Japanese, it may be said in conclusion, find a certain advantage. To acquire them demands no little memory, diligence, and intelligence, for dictionaries are of little use, and the compounds at least must be learnt by considerable reading, and they thus serve as a very efficient test by which those alone who are intrinsically worth more than a primary form of education are sifted out from the mass. In this way the professions and the public services are entirely closed to those who lack the time, the means, or the intelligence needed for the perfect acquirement and facile use of the system of writing, to which, even in Japanese, no such complete, elaborate, and—it would be wrong not to add—interesting a guide has been provided as the volume before us.

The Council of Constance to the Death of John Hus. Being the Ford Lectures delivered in the University of Oxford in Lent Term, 1900. By James Hamilton Wylie. (Longmans & Co.)

MR. WYLIE has omitted to state that the "Ford Lectures," which were recently established at Oxford under a modern bequest, and which have been delivered in turn by Mr. Gardiner, Prof. Maitland, and Dr. A. W. Ward, are expressly defined as lectures "in English history." Possibly when he had finished writing his lectures Mr. Wylie discovered his mistake, and did not wish to advertise the fact. If, however, they try to forget the inexplicable discrepancy between the University Statute and Mr. Wylie's interpretation—if that is the word—of it, scholars will gladly recognize that his lectures are a solid piece of work. The author is known to students by his history of the reign of Henry IV., a monument of

prodigious industry; but that book, which extends to four volumes, was written in a motley combination of Middle English and modern vernacular style, and its sentences were so cumbersome that the student was tempted to peruse the abundant and admirable quotations in the foot-notes rather than the not very illuminating text. In the present volume he is unhappily deprived of the benefit of foot-notes, and the style is of a quality of which the following extract may serve as a sample:—

"As soon as it was announced that Gregory [XII.] had 'buried his synagogue,' the bells rang out in Constance and all the partisans of union rejoiced with exceeding joy. The hosts of heaven danced; the devils trembled; the past was to be forgotten; all curses would be revoked; and the Church would make a fresh start with a clean sheet, only instead of three Popes and a tri-vided [sic] faith she had no longer any visible Head at all, while her pilot was about to depart on a distant voyage leaving her to the care of an infallible Council which had just awakened to the discovery that they had been worshipping a mole and that the man whose feet they had lately kissed as their Most Holy Father was a rogue and a liar, who had run away from his post with shame and dishonour and whose record was so bad that contemporary chroniclers would not pollute their pages with describing it for fear of imperilling their readers' souls."

If Mr. Wylie had not already recounted the deposition of Pope John XXIII. no one would have gathered from the complicated "derangement of epitaphs" in the passage cited that the "mole" who had been worshipped was this Pope and not Gregory XII. But we pine for foot-notes. Part of this extraordinary account can be traced in Dietrich Vrie; but some of it eludes us—we have not succeeded in unearthing the mole. It is characteristic of Mr. Wylie that he treats the declamations of a rhetorical writer like Vrie as though they were sober statements of fact. Language of this sort he embodies in his historical narrative, and seldom pauses to inform the student of the different degrees of value to be attached to different kinds of evidence. The result is that the reader is treated to an abundance of quaint and curious particulars about the display and pageantry of the Council; but there is no serious attempt to examine the problems with which the Council was concerned. And yet it is not too venturesome to assert that at hardly any crisis in the history of the Catholic Church were questions more closely affecting the theory and the very existence of that institution raised and debated. It is this point—the relation of the Papacy to the Church, of the Pope to the Council—the discussion of which gives to the assembly at Constance its enduring importance in the history of the world. But Mr. Wylie contents himself with reporting what was said by the journalists of the Council, and avoids the arguments of those who sought to understand and grapple with the real difficulties of the situation. He actually stops at the date when only two out of the three contending Popes were got out of the way, and leaves the Council, which was summoned to restore unity to the Church, in a state when only one Pope, indeed, remained, but that one was in process of deposition.

Mr. Wylie, in fact, takes more interest in the case of John Huss, which was merely an

incident—albeit a distressing incident—interrupting the course of proceedings in the first year of the Council's session. This deplorable history he relates altogether from the Protestant point of view. We may lament as much as he does that Huss and others honestly misconceived the effect of Sigismund's safe-conduct, but we cannot see how a safe-conduct could be legally protective against the sentence of the Council. When Mr. Wylie describes the successive hearings of Huss he again declines, and takes credit for declining, to examine the actual questions put and answered:—

"Some of these articles were then read out, and the rest were taken as read. They contain the old familiar tangle about accident without subject, future for present, entities, liberty and necessity, and all the fine-spun cobwebs of Wycliffy, that no wit of man has ever been able to grasp either then or since, besides downright attacks upon tithes, endowments, priests in mortal sin, and the Pope as Antichrist."

Mr. Wylie could not more effectively have persuaded his readers of his total incapacity to deliver an opinion on the trial. It certainly dealt to a considerable extent with the problems he mentions; but they were real problems to men of Huss's generation, as they are, with certain changes of terminology, to the philosophers of our day. No one can pretend to understand Huss's trial without perceiving this. It was because the most expert of Huss's judges were of the Nominalist persuasion, whereas he was a Realist, that he refused—and conscientiously refused—to accept their formulae. Mr. Wylie has omitted to tell us that the strongest opponents of Huss were those who, like Gerson and Pierre d'Ailly, were most ardent in favour of reform. They were convinced that the cause of reform was lost if it was in any way associated with heresy, and, rightly or wrongly, they regarded the tenets of Huss as heretical.

Any one who wishes to be informed of the fashions and follies of the men who attended the Council of Constance will be glad to read Mr. Wylie's "newsman's" account. Others will prefer the historian's description of the events, with their causes and springs of motive, in such a work as that of the Bishop of London.

The Art and Practice of Hawking. By E. B. Michell. (Methuen & Co.)

THERE are various drawbacks to falconry at the present day, such as the curtailment of open country, with the consequent unfortunate entanglements, and the risk of losing a priceless hawk by the act of some lineal descendant of Nabal the churl. But these have not discouraged amateurs, and of late there has even been some revival in the popularity of hawking. This is partly owing to some excellent contributions to the subject from Mr. Harting, the Hon. Gerald Lascelles, and others, among whom the author of the present work takes high rank. Some years ago he showed that persons who lived in a cramped country, and who could not afford money and time for regular establishments or distant excursions, might employ themselves pleasantly in training and flying some of the small hawks, and especially the little merlin. We use the word "hawk" advisedly, for

although the merlin is one of the long-winged species, and therefore ranks as a falcon, yet in the phraseology of the craft "every falcon is a hawk, although every hawk may not be properly called a falcon." In its restricted sense, of course, "hawk" is applied to the short-winged birds, such as the goshawk and the sparrow-hawk. In falconry, as in other pursuits, humble beginnings are not to be despised, and inasmuch as the education of any species of hawk demands far more perseverance and patience than dog-breaking does, the process can hardly fail to act favourably upon the trainer. From merlins he may rise to higher things, and even if unable to indulge his tastes upon a wide scale he is almost certain to find his way into the pleasant hawking fraternity, and enjoy flights with that prince of falcons, the peregrine. We believe that Mr. Michell began with merlins under great initial difficulties, the result being that he is now an excellent all-round falconer, and he has written an account of his experiences with an irresistible swing which carries the reader with him from beginning to end. Even the inevitable technicalities are less dry than usual, and we think that the perusal of this work should teach many sportsmen that birds may be lawfully and agreeably taken by other means than by shooting them.

The earlier chapters are, naturally, devoted to the literature and history of hawking, descriptions of "the furniture and fittings," i.e., the hoods, jesses, &c., as well as to some account of the birds which are or have been employed in falconry. Regarding some of the foreign species the author has occasionally got beyond his depth, but his statements are unguarded rather than erroneous, and in no way interfere with the intrinsic merits of the book. Even when going over well-known ground Mr. Michell expresses his meaning with unusual clearness; but he loses no time in getting to his own experiences, and these give the book its value. The dangers to be avoided in taking and forwarding eyesses (nestling falcons) are clearly pointed out, and the process of training these birds is succinctly described; while the interesting account given of the capture of passage-hawks at Valkenswaard, in North Brabant, on the autumnal migration, has the double advantage of being recent as well as accurate. The relative merits and demerits of eyesses and passengers are plainly set forth, and it is easy to see why our ancestors—who, though bent on pleasure, had a frugal mind—preferred the birds taken from the nest to the wild hawk or "haggard." Rook-hawking is a form of sport to which falcons have to be specially "entered," for the flesh of the rook is not to their taste, though freely eaten during the Ascot week in "pigeon" pies. The drawback to rook-hawking is that it takes place in early spring, when the Berkshire and Wiltshire downs can be very bleak, though a good flight makes amends for many sufferings. In the autumn, grouse, black-game, and partridges afford more genial sport, and, as the author enthusiastically observes, "a falcon or tiercel stooping at an old black-cock in a really open place is the perfection of game-hawking, and from certain points of view—that of mere speed, for instance—

the *ne plus ultra* of all hawking." It may surprise some of our readers to be told that a bird which offers an extremely difficult flight is the lapwing or peewit, yet such is the established fact, and although one may now and again be taken unawares by a wild peregrine coming like a bolt from the blue, yet even the famous John Barr failed to make his picked tiercels fly at peewits regularly. These would keep on making rings underneath the hawk, avoid the stoop with a great flop of one wing, "and, making a kind of somersault in the air, come up behind the hawk with a manifest smile upon their usually daft countenances." Lark-hawking with merlins has, of course, a chapter to itself, but we shall allude to this later on; and we must pass over the author's experiences of moulting, maladies, &c., with the remark that they are eminently practical and full of cunning devices. The proverb "On ne s'avise pas de tout" is not applicable to the author, for he seems to be up to every move, and neglects no precaution to ensure success.

So far the species under consideration have been falcons; the short-winged goshawk and sparrow-hawk are very different in their habits and uses. They are termed "hawks of the fist," because they are flown directly from the hand, and are employed in wooded country. The goshawk is deadly at rabbits and the female can tackle hares, while pheasants and partridges are snapped up with any other trifles. The worst of goshawks is their sanguinary temperament, for if the leash of one of them should be unfastened there will probably be a massacre of every smaller hawk within reach, while a bird which has missed its proper quarry may play havoc in the nearest poultry-yard, and several good falconers have been obliged to give up keeping this species. For the sparrow-hawk the blackbird affords the best quarry, for the thrush is a much stronger bird on the wing; and when Mr. Page said that he had a "fine hawk for the bush" ('Merry Wives of Windsor,' III. ii.), he was probably, as the author remarks, going to entertain his friends with this kind of sport. And now we come to the last chapter, "Anecdotes and Adventures," replete with good stories, especially about the merlin, to which allusion has been already made. This small falcon is chiefly flown at larks, and the shiftiness of the latter makes strong demands upon the intelligence of its pursuer. On one occasion a lark took refuge in a small hole where only the tail-feathers were visible, whereupon the hawk, after a pause for consideration, grasped the tail with its bill, and a long, steady pull soon brought the victim within the grasp of the deadly foot. Another lark, when closely pressed, rushed into a village public-house, with the merlin close behind, and, as a country witness said, "would a' caught 'im too, only there was a cat in the passage up and grabbed the lark before the 'awk was on 'im; and the 'awk looked as savage as thunder, and 'looked it out, and went over there where you come from." Sometimes the place of refuge may prove embarrassing to the owner of the hawk, as at Bee Cottage, an uninhabited house at the bottom of a lonely valley. The door was locked, and so were the windows, while it was certain that both hawk and lark had gone down there and

had not emerged. At last a broken window pane was discovered, and on peeping through it, there was the merlin, sure enough, with a fluffy heap around her feet. But the room was full of bees!

Among the thirteen illustrations to this interesting book there are three photographs by Mr. G. E. Lodge which deserve special commendation, and the last of them, representing a sparrow-hawk grasping a partridge, is an inspiration. There is a good index, and the inaccuracies in the text are so few that we would only mention one (p. 223), where "Richards" must surely be a slip for "Richmonds in the field."

NEW NOVELS.

Town Lady and Country Lass. By Florence Warden. (White & Co.)

IN Mrs. James's numerous works of fiction it would be easy to find several that are superior to the 'Town Lady and Country Lass.' It is a story made up of familiar materials—the country-house of the middle of the last century, highwaymen, a drunken officer, an effort at abduction, and a final scene in the presence of the King, George II. The use to which these materials are put is not brilliant; and some suspicion arises that the novel has been converted from a play. Mrs. James has written better things in the past, and may again do so.

Nude Souls. By Benjamin Swift. (Heinemann.)

THE author continues in 'Nude Souls' the object-lessons in philosophy with which several previous novels have made his readers familiar. German metaphysics are not at first sight a promising field of labour for the modern writer of fiction; still Benjamin Swift carries on his work much as we have seen it in volumes with cheerful titles like 'The Destroyer' and 'The Tormentor.' Both characterizations might be thought to appear in 'Nude Souls,' and the results are distinctly disagreeable. However, the author's literary faculties are becoming acute, and he writes with greater ease and grasp than he used to show. At the same time he seems to possess increased power of heightening the effects, though it cannot save him from a weakly melodramatic conclusion to a story of which the bulk shows vigour and talent. It must suffice to say that the story is one which concerns modern life in an English county, with a digression to Australia; that it deals with a strong-willed and well-developed Englishman who seeks to revenge his daughter's betrayal, a young lord who loves a blind girl and practically commits suicide with her, his mother, and a set of mean-spirited rascals. There are two or three matters for comment: a cheque is not negotiable after the drawer's death is reported to the bank; there is a great deal about "diabolism" which needs explaining in spite of the subject of the book; and the title is accounted for in a passage at p. 23 which is far from clear. The names of various German philosophers will not, we fear, be familiar to all novel-readers in England. Who now remembers the Mystic Böhme of Görlitz? Perhaps the Quakers know him best as Behmen.

Agatha Webb. By Anna Katharine Green (Mrs. C. Rohlf's). (Ward, Lock & Co.)

'AGATHA WEBB' is from the hand of the author of 'The Leavenworth Case,' and it is, as was to be expected, a police novel. Mrs. Rohlf's has produced some good things in this department of fiction. 'Agatha Webb' does not reach the highest level of the author's performance. It begins with every promise of excitement as regards character as well as incident. The girl adventures at first suggests possibilities of an almost fantastic criminality. But the story as it proceeds drags a good deal, and by the time old letters have been put into the evidence the spirits of pure sensational lovers are a little dashed. Agatha herself does not do much to further one's interest. She is not the criminal, but the good woman, or the "grand" woman as her friends and acquaintance like to call her.

The Prison House. By Jane Jones. (Blackwood & Sons.)

'THE PRISON HOUSE' does not suggest the handling of any female Jones. In the drawing of some of the situations and characters there is a hint of virility, and, as it were, the way of a man. Nowadays, however, when the feminine quality is to be found in unexpected places, and *vice versa*, this may be nothing. Yet what strength is contained in this volume is not merely the strength of strong language, but a way of looking at and expressing certain sentiments and passions. 'The Prison House' may be a more appropriate title than it appears to the casual reader. The story is scarcely to be recommended either for style or construction, but some grip on elementary human nature and an occasionally humorous touch make it more readable than many others concerned with the same trend of outlook and material.

The House of Hardale. By Rose Perkins. (Long.)

THE plot of this story is poor and the pathos somewhat overdone. It is difficult to keep the people comfortably together in one's mind. Their tendency is to go off alone at a tangent as it were, and it is not every reader who cares to do his own shepherding instead of the author.

RECENT VERSE.

MR. GEORGE IVES is among the minor poets who cultivate obscurity, regarding it as a distinguishing grace. It is thus difficult at times for one of merely normal intelligence to perceive the true inwardness and appreciate the full import of the message he has to deliver. It is true that when he tells us that love is not all desire, or that love lets the mind perceive things reason cannot grasp, he is at once intelligible and probably within the facts. But when we thus readily comprehend him, we find he has little to say that informs or enlightens us, and thus the suspicion is induced that the labour of penetrating his habitual obscurity might meet with scant reward. Two things, however, are clear with regard to the form of his verse: first, that he finds the difficulties of rhyme and metre almost insurmountable, and next, that the irregular and non-rhythmical blank verse which he frequently employs has far better have been frankly written as plain prose, as in truth such a sentence as the following is:—

Giddy fool, said an ant which was tugging at a large seed,
He will never get through the winter, and his species will surely perish.

In the very first poem of this volume, *Eros' Throne* (Sonnenschein & Co.), unhappily styled 'A Recollection,' he forgets at the third verse the metre in which he started, and so begins another. A typical example of the limping and labouring gait affected by his Muse is the following:—

Ah, let their phantom shapes stand round,
And shadow voices say:
In vain you trust in conquest-lust,
Great England, to-day.

It is even more to be regretted that the inversions are as many as the pages, and that there are occasional solecisms which it is heart-rending to meet. We note with curiosity that Mr. Ives scathes with his invective the occupants of the judicial bench, and pictures for them a painful and distressing future, but his indignation against them is aroused by some occult reason which he makes no effort to disclose. We found nothing else remarkable in 'Eros' Throne.'

A far less pretentious bard is Mr. H. P. Bayne, who, with becoming and, alas! yet more appropriate modesty, styles his work *A Book of Verses, Occasional and Otherwise* (Burleigh). They are indeed exceedingly commonplace, alike in thought and expression, and although, repenting of his modesty, Mr. Bayne constantly alludes to himself as a poet, the term is a misnomer, for he is but a rhymist whose sole merit is that he sometimes produces lines that jingle not unpleasantly. He is so sterile in invention that the same phrase, "king of song," has to do duty whether he celebrates the praise of Burns, Tennyson, or William Morris. It was a refreshing surprise, as we wearied of this expression, to find him referring to Kipling as a "God of Art." Here is an example of Mr. Bayne's best verse:—

Go, see above, heaven's brightest blue,
Go search all nature's wonders through,
Go look and find life's deepest spring,
Then ask, why Minor poets sing!

Possibly Mr. Bayne is right here, and the causes he suggests are the true ones, but we, without going further than the verse just quoted, persist in the inquiry with which it concludes.

Father Best sings often and sings at length, but he sings only, as becomes a priest, of sacred things. Although his is not Crashaw's passionate zeal, and although he has but few of the gifts of that deathless singer, yet, reverent, devotional, and earnest, he must impress even those whose faith is not as his. His verse is often musical; indeed, there is a haunting melody in the refrain:—

Praise, praise most holy Mary
And crown her with fair flowers.

His diction in his moments of enthusiasm is fluent and not without graces of its own, and he displays not a little ingenuity and variety in his handling of well-worn themes. But he leaves us with the impression that he has collected here all the verse which he has written, and the conviction that therein he has acted unwisely. Had he taken kindly counsel of some competent judge before publication, *A Priest's Poems* (Catholic Truth Society) would have dwindled to half its present proportions. The 'Lays of Early Martyrs' with which the book opens are the worst things there. Phrases as bald and lines as prosaic as

She bribed the tutor of the boy—
The two were soon agreed.

She also to the Prefect sent,
Suggesting some delay;
He, little dreaming what was meant,
Supposed she would obey—

are frequent, and indeed, though on rarer occasions, are to be found in the later poems. It is in the impassioned prayer to 'God, Creator of the Waters,' in 'Ecce, sto ad Ostium!' in the long and at times beautiful poem 'Secrets of the Night,' that we recognize now and again a strain of true poetry, while the translations

have the rare merit of almost persuading the reader that they are original. On the whole, we have no doubt that in many a Roman Catholic home 'A Priest's Poems' will find a hearty welcome; and all Christian folk of whatever Church will read with appreciation such a sonnet as

SICKNESS.

Day after day, His warning word God spoke—
I heard, but strove to hide in folly's crowd;
Night after night, He called to me aloud—
Yet, though I knew 'twas He the silence broke,
My guilty fears and not my sorrow woke.
I heard the Voice, I felt the searching Eye—
I would not kneel, I dared not move to fly,
But suddenly refused Christ's sweetest yoke.
He pitied me, and still my welfare planned:
He loved me as a Father, though He frowned;
With saving sickness made me understand
How wise it were to heed His slightest sound.
He pitied me, for lightly pressed His hand.
He loved me, for He let me kiss its wound.

While Father Best writes of sacred subjects without once becoming controversial, Mr. C. W. Wynne, in *Ad Astra* (Grant Richards), no sooner mentions religion than with sectarian zeal he waxes militant against all whose faith differs from his own. Unfortunately, his dialectical skill is of the sort shown by the player who sets up the ninepins in such positions as will enable him most readily to accomplish his design of knocking them down. But had he displayed ability of the highest in argument, and had he succeeded in convincing us of the soundness to be found in the propositions he lays down, there would still remain the insuperable objection that he is confounding the functions of the poet and the pamphleteer. The age of the poetry of reason has long passed, and it is only in the correspondence columns of a Church paper or in tract or pamphlet that one should discuss the infallibility of the Church of Rome, the mistaken faith of the Jews, or the contentions of the atheist. How wholly unsuited such subjects are for discussion in a poem Mr. Wynne shows, as, reversing Mr. Silas Wegg's method, he drops into prose over and over again. "The mighty strides within the last decade" (where, alas! "decade" is supposed to be accented on the last syllable), "it differentiates the brute from man," "in God's great Church are many able speakers," and "indifference to the natural laws of health"—these are a few of the prosaic phrases with which Mr. Wynne's pages are strewn, and each one should have been to him an awful warning to abandon controversy and seek some theme more congenial to the Muse. Long as 'Ad Astra' is, more than half of it is given up to the discussion of controversial topics. It has, however, some sort of plan which at first promises to be interesting. The poet babbles—without profundity, without originality, but pleasantly enough—of love and nature, and, having described his affection for the beautiful, gives voice to his yearning for a good and noble woman who shall be his bride. As, however, he has hitherto been unsuccessful in the search for this paragon, he concludes, correctly enough, that perfect happiness is only to be found in perfect faith, and he therefore prays to be consoled by the grace, love, and peace of the Lord. If he had ended here, there had not been much to be written in Mr. Wynne's dispraise, and as indeed he writes with notable ease and his verse has an agreeable flow and is often musical withal, there would have been something to say in his favour; but from this point onward he becomes polemic, and makes attacks on all who displease him, especially the Jews, who, he avers, "bear within the eyes the shifty trace of those whom Terror wholly flies." When he has said as many more unpleasant things about people he does not like as apparently satisfy him, he waxes eloquent in foretelling with many quotations, not in inverted commas, the time when there shall be one language and one faith. So the critic lays down the book with the consoling reflection that all things, even Volapuk and the Millennium, come to those "who know how to wait."

TALES OF ADVENTURE.

THERE are not many possible varieties in the telling of a conventional murder-story. Mr. Fergus Hume, in *The Vanishing of Tera* (White & Co.), is long in revealing the name of the murderer. The corpse is wrongly identified, and when its identity is established suspicion falls on the person for whom the corpse was mistaken. The sole interest in the narrative is that of guessing which thimble hides the pea, and this element of interest is common to a great many other stories of this class. Oddly enough, there are no detectives worth speaking of in 'The Vanishing of Tera'; their work is either not done at all or else it is badly done by the local police. However, there is a gipsy who uses a knife with much freedom, and there are two natives of islands in the South Seas who complicate matters painfully. As a whole the story is lugubrious and mechanical; it is quite free from wit and humour, and will suffice for little more than the delectation of an hour. It will no doubt be acceptable as holiday literature.

"The long arm of coincidence was startlingly apparent," declares Mr. Fergus Hume in one of his familiar "mysterious murder" stories, entitled *The Crimson Cryptogram* (Long). The long arm of coincidence is also apparent when we compare the cryptogram used in this story with one used in 'The Vanishing of Tera,' which we have noticed above. In 'The Vanishing of Tera' the cryptogram is explained at greater length and in more detail; but there can be no question of the identity of the system, which is exceedingly easy and simple and one familiar to many people, and even to children. There is nothing remarkable in the story of 'The Crimson Cryptogram.' The mystery is solved when suspicion of murder has been cast on every one but the right person. The writer is ingenious and careful, and there are no mistakes nor inconsistencies; but the question must soon arise, How long can these mysterious murders be made interesting? Detectives as such are played out; amateurs are in fashion just now; but they do not add to the interest of the stories, although they are in love with injured ladies suspected of murder or of complicity.

Numerous forms of robbery and swindling are illustrated in Mr. Guy Boothby's *A Prince of Swindlers* (Ward, Lock & Co.); it would be difficult to add that his stories of crime will take a high place in the books included under the name of detective stories. To keep within the bounds of probability is essential to any intelligent interest in such compositions; while to talk of a casket containing fifty thousand sovereigns is absurd. The tale in which this casket is spoken of is throughout poor and ineffective, and some of the rest are equally open to question. These stories are collected together so as to represent the skill and cunning of one man referred to in the title to the book. He is also supposed to be his own narrator, and the bulk of the volume is said to be included in a parcel which was received by a certain ex-viceroy in England, and printed a year after the parcel came to hand. But even this device for exciting the reader's interest is injurious to the volume as a whole. The best view to take of the book seems to be the only possible apology for it as well as for several other such publications: it is to be regarded as holiday literature, and is not to be taken seriously.

There is a weird story of adventure in Alaska to be found in *The Chicamon Stone*, by Clive Philipps-Wolley (Smith, Elder & Co.). With a touch of humour it would be excellent. As it is, the narrative is worthy of acceptance, for it is well told and full of excitement. The best description of the book is contained in a passage near its conclusion, and it fairly illustrates the author's manner:—

"Man we had struggled against successfully; we had pitted our strength and skill against the currents of the Arctic Slope; we had staked our lives, fortunately, upon the strength of a quivering sheet of

ice; in sweat which seemed the very blood of our bodies, we had plodded through clinging bush, deep swamps, and blind tangles of fallen timber. We had dispensed with all things which most men need; dared all things, done all things, but now we had our hardest task before us."

Perhaps it may be thought disappointing that after all this the "I" of the story should sell his rich claim to the first bidder, and reside in England on a farm with the aid of a sum invested in Consols. It is a book for boys primarily; but it will suit all readers who like adventure. There is no woman mentioned in it, except a few Indian squaws, whose history and movements are immaterial. But there is an unceasing flow of incident, worthy of the best traditions of the modern school of sensational literature. It is the liveliest book Mr. Philipps-Wolley has yet issued.

There is quite an accumulation of crime and rascality in the Australian story entitled *Blood Tracks of the Bush*, by Simpson Newland (Gay & Bird). The hero is a desperate character, and his adventures are narrated with freedom and in detail. His misdoings are numerous, and some of them are of a nature which limits the reading of the book to those who do not have their literature selected for them. By such readers this story of adventure will be found to be exciting, and in hot weather almost feverish. Many of the incidents associated with Australian life are, of course, to be found, such as the squatter's difficulties, the drought, the bucking horse, travel in the central desert of the island continent, and other allied matters. The writer is well versed in such composition. His latest story is as good as its predecessor, which was entitled 'Paving the Way'; and the date of the greater part of the book is in the days when the great telegraph line across the continent was newly constructed. We note that the romance refers to the discovery and death of the sole survivor of the ill-fated Leichhardt expedition.

Mr. M. P. Shiel in *The Man-Stealers* (Hutchinson & Co.) depicts what he is pleased to call an incident in the life of the first Duke of Wellington. The book would be an exciting story of adventure without the effort to invest it with historical associations. A plot is formed to kidnap the duke while staying at an English country-house in 1816, and carry him on board a French ship, and hold him (presumably) as hostage until the alleged wrong done to Napoleon by sending him to St. Helena is remedied; and the details of the scheme and the temporary capture of the duke form the subject of the story. Extravagance is characteristic of the book as it was of the same author's tale 'The Yellow Danger'; so also is the use of abnormal words or phrases, such as "brooding boastfully," which is apparently an attribute of a lion. For the rest, there is a description of forty-eight hours of incessant excitement tersely written, feverish, and frequently bloody in detail. As in 'Monte Cristo' a supposed corpse is placed in a sack and thrown into the sea, and the occupant of the sack escapes. There are too many misprints in the volume.

SCHOOL-BOOKS.

The Æneid of Virgil, Book III. Edited by P. Sandford. (Blackie & Son.)—Prof. Sandford's introduction is fuller than such things usually are, and it is pleasant to notice many references to English writers who have echoed the Æneid. At the same time we may remark that "Golden bough among the branches" is some way off being a correct quotation from Tennyson's well-known poem on Virgil. The notes are satisfactory, and contested points well treated. "Penatibus et magnis dis" is more likely to mean "gods of household and state" than to be a mere hendiadys. More parallels for "Hectoris Andromache" might have been given. Instead of Macaulay's eulogy on the passage in the 'Eclogues' the admiration of Burke for ll. 583, &c., of this book might have

been quoted. "Sua" in l. 469 is "suitable," not necessarily "to his years" as in the note, but "congrua meritis" as Servius puts it.

Ovid: Metamorphoses, Selections. Edited by J. H. Vince. (Blackwood & Sons.)—Ovid is an excellent story-teller, and Mr. Vince has evidently taken unusual pains with his notes, not omitting attention to critical matters, so that the result may be recommended for schools. We can hardly take Ovid's own word for his moral character so seriously as Mr. Vince does. There is an interesting appendix dealing with magic in classical lore, with references to such authorities as Dr. Tylor.

We have received in "Bell's Illustrated Classics (Elementary Series)" *Selections from Vergil's Æneid, Books VII.-XII.*, edited by W. G. Coast; *Cæsar, Book V.*, edited by A. Reynolds; and *Ovid: Tristia, Book III.*, edited by H. R. Woolrych. These are suitably annotated and provided with a vocabulary, a means for avoiding dictionary work which it is not easy to applaud. Virgil's subtlety can hardly be hit off in an elementary volume—e.g., it is missed in the note on "pater Romanus." The Cæsar as dealing with the ancient Britons is the most interesting. Woad, we may note, is still used with indigo to make the blue which the police wear. Ovid's writing is too uniformly a complaint in these poems of exile to interest the ordinary reader, much less the impatient small boy. He never knew when he had said enough, as Seneca remarked.

Sophocles: Antigone. Edited by G. H. Wells. (Bell & Sons.)—This is an excellently illustrated edition, and Mr. Wells leans too much on recognized authorities not to be safe. As regards the celebrated interpolation which puts Antigone's love for her brother above that for a possible husband, we think a real study of Greek feeling in these early times would modify the editorial comment. Love in the romantic modern sense we are all ready to suppose in the Greek tragedians, but the evidence for it is very seldom in the text.

Herr Walther von der Vogelweide. Für die Jugend erzählt von Theodor Ebner. Adapted and edited by E. G. North. (Macmillan & Co.)—Herr Ebner's narrative is at any rate easy reading, and girls will like it, but it is rather too sentimental for boys, we fancy. Mr. North's notes are fairly good, but surely a pupil who knows enough German to derive profit from this volume does not need to be told where Cologne, Bonn, and Mayence are. On the other hand, such a word as "kredenzen" deserves a fuller explanation than Mr. North has given.

Ein Opfer des Berufs und Mein Onkel aus Pommern. Von E. von Wildenbruch. Edited by R. C. Perry. (Whittaker & Co.)—These "Humoresken" are more lively than most German tales and furnish good colloquial German; at the same time they are too difficult for lower forms, and boys in whose hands they are placed should be able to dispense with the vocabulary Mr. Perry has needlessly added.

An Elementary French Grammar. By G. E. Fasnacht. (Macmillan & Co.)—This is a short grammar, not offering any novel features, but clear enough and well put together.

Die Humanisten. Von Isolde Kurz. Edited by A. Vegelin. (Macmillan & Co.)—German historical sketches are seldom brilliant successes, and Miss Kurz's "Florentiner Novellen" will not be highly appreciated outside the Fatherland. Why it was necessary to select one of them for learners of German, or to publish this reading-book at all, we do not understand. M. Vegelin's notes leave something to be desired. For instance, Miss Kurz describes a warrior riding in the sun, "die blitzend auf seinem blanken Stahlgehénke und den Metallplatten seines ledernen Kollers spielte," a tolerably clear statement which needs no note, but the editor must needs translate "blank" and "Stahlgehénke" and "Koller," and explains the last

as "neck-armour," which it is not, adding "jerkin, doublet," which are not the same as neck-armour. Notes of this sort manufactured out of the dictionary without regard to the passage annotated are worse than useless.

My First French Book, by Marguerite Ninet (Blackie & Son), is a nice little book, well suited for young children, but the vocabulary is rather too large for beginners. A little child is content with a very small number of words in its own language, and this should serve as a hint to teachers of a foreign language not to overload its memory.

French Words and Phrases. By J. G. Anderson and F. Storr. (Rice.)—Sometimes schoolmasters in despair abandon the *neue Methode* and all other devices and return to the most antiquated methods, and the most striking example of it is that Mr. Storr has published a vocabulary. In spite of his well-earned authority as an expert in teaching, we cannot regard this retrograde movement as other than a profound mistake. The great fault, in fact, of the teaching of modern languages in this country is that teachers try to load the memory of every boy or girl with a greater number of French or German words than they themselves employ of English words. The possession of a limited vocabulary of the most common words will give them a sufficient stock for an ordinary conversation or for reading a few simple bits of French. Time and practice will add to this limited vocabulary, but it is useless to try to teach a boy the French for a puncture or a horizontal bar. Such efforts are doomed to failure.

Le Songe d'Or, and other Stories: a Reader for Middle and Upper Forms. Edited by Ernest Weekley. (Blackie & Son.)—Prof. Weekley has constructed a pleasant little reading-book by selecting stories from Charles Nodier, Mérimée, and other heroes of the Romantic movement. Some sentences for retranslation are supplied in an appendix. The notes are in French, and consequently we imagine the schoolboy will revolt and never read them.

Schilling's Spanish Grammar. Translated and edited by Frederick Zagel. (F. Hodgson.)—Prof. Schilling's 'Grammar' has gone through twelve editions in the Fatherland, yet we cannot say it is to our liking. It belongs to a class of grammars that, although numerous, have never seemed to us satisfactory—a systematic grammar interspersed with exercises preceded by vocabularies, and occasionally followed by conversations that have nothing colloquial about them. Systematic grammars are of much value to the student of literature, dialogues constructed with tact are excellent things, and it is possible to get profit out of well-devised exercises, but to huddle all these together in a single volume is an error. A systematic grammar is designed for consultation, and should be as concise and free from extraneous elements as possible if it is to be easy of reference; exercises and dialogues are mere devices for practice, to be thrown aside as soon as the learner has got beyond them. Nor can we agree to all the learned Professor's statements. It is surely rash to assert, "The *futuro del subjuntivo*, in fact, does little more than increase the abundance of tenses in Spanish, for an idea closely related to that of the future is really already expressed in the *subjuntivo*." Languages were not invented by grammarians nor endowed with useless tenses for the bewilderment of learners.

Tales of my Landlord.—First Series: *Old Mortality*. By Sir W. Scott, Bart. Edited, with Introduction, Notes, and Glossary, by J. A. Nicklin. (Cambridge, University Press.)—We object to this sort of book. By all means let boys be encouraged to read 'Old Mortality'—they cannot possibly read anything that will do them more good—but to turn the novel into a school-book provided with an introduction and foot-notes is to destroy it.

Scott: Lady of the Lake. Edited by W. E. W. Collins. (Blackwood & Sons.)—Like some other members of this series of "English Classics" we noticed recently, this volume is a good piece of work on the editor's part. He has, however, overloaded his too elaborate introduction with unnecessary classical scraps, as when he talks of Scott risking "the loss of the *casurum nullo tempore nomen* (imperishable name)," and a quotation from Homer is dragged in too. In the notes passages are given generally without the exact reference. The rather uncommon word "tinchel," which used to floor Oxford and Cambridge men much to the delight of the late Walter Wren, should be paralleled out of 'Waverley.' The circumstance of knighthood being conferred by a chief instead of a king deserves a note. Modern degeneracy (Canto V. xxi. end) is, of course, a classical reminiscence. The notes are brief and usually adequate. We should have made some special reference to Scott's skill in the use of proper names, and his effective brevity in such passages as

Ye all know John de Brent. Enough.

Byron's strange order of merit for his contemporaries should certainly not be printed without comment in the introduction—Rogers before Wordsworth and Coleridge!

Dryden's Essay of Dramatic Poesy. Edited by D. Nichol Smith. (Blackie & Son.)—The editor has taken care to explain all the references to previous writers and critics with which this dialogue abounds. These are so numerous, and the matters in debate so little concern us to-day, that it seems doubtful if it was worth while to bring the 'Essay' into the schoolboy's curriculum. He may complain with Martial,

Nobis non licet esse tam disertis.

Still Dryden is a capital writer of clear and free English. If "Johnson" is printed as Dryden's spelling of Ben Jonson, *scenes* should be preserved without the accent, the absence of which a note might explain. And is "paratactic" for *paratatic*, in text and notes, a necessary or intentional alteration? As regards "tragic irony," the note on p. 94 says that the pleasure of it "could come from sources over which the modern drama has no command." This is not clear. The modern drama has traditional figures whose story is as well known as that of *Edipus*, and also equal chances of making characters say things poignant to the audience and of no special point to themselves at the time.

LAW-BOOKS.

The Yearly Supreme Court Practice for 1900. By Mr. Muir Mackenzie, T. G. Lushington, and J. C. Fox. (Butterworth & Co.)—This is the second year of the appearance of this 'Yearly Practice,' the aim of which is to supply, within the compass of one volume, the statutes, rules, orders, and forms governing the practice of the Supreme Court, and of the House of Lords on appeal, and to explain their operation by appropriate notes. A cardinal and distinguishing feature of the book is the limitation of it to one volume. An annual 'Supreme Court Practice' has long been in the hands of lawyers, and for fulness of instructions leaves nothing to be desired; but it has, of course, the inconveniences inseparable from its merits, and its completeness is only attainable at the cost of the information which it gives being dispersed over two volumes, which, for a book that necessarily contains many cross-references, and that also has constantly to be carried about into courts and on circuit, is not a trifling drawback. The new 'Yearly Practice' is compact—though such is the complexity of the mere machinery of law that a compact book of practice extends (with indexes, &c.) to over 1,250 pages—but as the rules, orders, and forms, and a considerable part of the statutes have to be printed in full, the space afforded for notes of decided cases is strictly limited. The authors, however, have made good use of this

space. Mr. Muir Mackenzie, their leader, has had ample experience in his work, having been one of the editors, through four editions, of what, for many years after the passing of the Judicature Acts, was the favourite handbook of procedure. In the present volume the notes to the rules, while informing the reader of the principal points which have been settled by decision and briefly referring him to many of the subsidiary cases, occupy for the most part a sufficiently small space to permit of their appearing at the foot of the same page with the passage annotated, so that the rules (occupying the upper part of the page) can be read consecutively and without interruption. The sections of the numerous statutes amending the original Judicature Act are inserted in their appropriate places into that Act, instead of, or in addition to, the provisions which they replace or modify. On the whole, the practitioner is here furnished with a commodious and lucid manual of procedure, and it would probably be impossible to supply a greater amount of useful information on the subject within the same compass. The type deserves a word of praise; in most places it is of necessity small, but for its size it is beautifully clear.

The Rights and Duties of Justices. By R. D. M. Littler, C.B., and Arthur Hutton. (Butterworth & Co.)—This is a small work on a somewhat large subject. The authors, gentlemen of large experience in the administration of justice, believe that it

"will prove especially useful to justices by enabling them to discover at a glance the nature and extent of their jurisdiction, and the proper procedure in the many cases coming before them at Petty and other sessions";

and that it will thus supply a want which they have found to exist. The first chapter contains an interesting history of the office of a justice from its institution in the reign of Edward III. to the present time. Other chapters deal with the "Qualification and Disqualification of Justices," "Summary Jurisdiction of Justices," "Quarter Sessions," "Licensing," "The Criminal Evidence Act, 1898," "The Inebriates Act, 1898," "Justices' Fees," and "Sentences." The chapter on "Sentences" contains, among other things, some interesting remarks upon the ideal attributes of justices. The work will, we have no doubt, prove of use to the class of persons for whom it is intended, but it is not contemplated that it should compete with larger works like Stone's 'Justices' Manual.'

Principles and Practice in Matters of and appertaining to Conveyancing, by Mr. John Indermaur (Furnival Press), may be conveniently regarded as a companion volume to the author's works entitled respectively 'Principles of Common Law' and 'Principles of Equity.' A part of it, comprising the first two hundred and thirty-two pages, treats of the principles of property, real and personal, but chiefly of the former. The rest of the work is of a practical character, and deals with, among other things, contracts for the sale of land, investigation of title, purchase deeds, leases, mortgages, settlements, wills, registration, &c., and stamps, death duties, and costs. The work is intended primarily for students, but not "as a first book" for them, "but as a second one, which will serve to remind them of their previous ground-work, to impress upon them the most practically important matters, and to lay before them many topics more in detail." But the practising lawyer may also find the work useful as a handy book of reference with respect to questions ordinarily arising in conveyancing practice; and should he wish to refresh his memory on this branch of law generally he could hardly do better than to give this work a careful perusal.

The Law affecting Trustees in Bankruptcy. By Lawrence Duckworth. (Effingham Wilson.)—This treatise is one of the series known as "Wilson's Legal Handy Books." It deals succinctly and clearly with what is perhaps the

most important part of the law of bankruptcy, namely, with the law relating to the rights and duties of the bankruptcy trustee. It is primarily intended for "business men," but the legal practitioner may also find it of use. Its value is enhanced by a good index.

The Law of Wills for Testators; or, How to Make a Will, by G. F. Emery, LL.M. (Effingham Wilson), is yet another of "Wilson's Legal Handy Books." It contains chapters entitled "Property and its Devolution on Intestacy," "Administrators," "Special Wills and Nominations," "Ordinary Wills," "Alteration, Revocation, or Revival of a Will," "Undue Influence and Fraud," "Contents of a Will," "Legacies and Devises," and "Construction of a Will," besides an introductory chapter. The introductory chapter contains, among other things, a brief statement of the law affecting *donationes mortis causâ*. These donations are gifts by persons in anticipation of death in the near future of property capable of passing by delivery, to be absolute only in the event of death happening as anticipated. In that event such gifts are good, but not otherwise. There are also a number of short forms applicable to simple cases, and a good index. The manual contains much matter in a small compass, and is well calculated to impart to the reader such a knowledge of the law of wills as educated laymen ought to possess. The caution, however, contained in the following passage, which we extract from the preface, is most important:—

"Although the contents of this book will, in many cases, enable a person to make his own will, it does not by any means follow that he would be well advised in so doing. Home-made wills are the source of much litigation, and, except for the benefit of the legal profession, cannot be recommended."

BOOKS FOR TOURISTS.

THE Macmillan Company publish *European Travel for Women*, by Mary Cadwalader Jones, an excellent handbook for Americans when they come to this side of the Atlantic. It is not perfect, of course; its statements are too absolute, as is the way with well-informed handbooks. The American custom of the man always walking on the gutter side of the lady is said to be replaced in Europe by the rule that "a woman's place is invariably on a man's right hand, whether walking or driving"—far too sweeping a statement. Immediately afterwards there is the actual blunder that "in making calls in Europe cards are left only for the married women of a family." This is not the case in England; it is not the case among Jewish families in France; and we doubt whether, even outside these two societies which we name, the rule is general. Among old-fashioned people in France and Germany it undoubtedly prevails. There are a few trifling errors in the useful little volume, which, however, only serve to bring out its general accuracy. Rue di Rivoli is probably a printer's error, but one which seems more truthful than the truth. The foreign phrases are generally well given. The French is, on the whole, remarkable for accuracy; but again here the author and her advisers are too absolute in their statements. It is suggested, for example, that *amusant* is always "interesting," and never "amusing." The mere title of the *Journal Amusant* is enough, we think, to prove the contrary. *Défense* is an "interdiction," and "rarely" a "defending." It is much oftener defending than prohibition, and we should have thought that the memory of the "*défenses*" of an elephant would have reminded all of the commoner meaning. *Misère* is said not to describe miseries other than poverty. Here, again, the well-known phrase "*Petites misères de la vie*," and Balzac's title, "*Misères de la Vie Conjugale*," are evidence to the contrary. *Office*, also, is "a religious ceremony, never a place for the transaction of business." The well-known "*Office du Travail*" in Paris

proves the contrary. "*Prétendre*..... never means to simulate"—another undue limitation; as is the statement that *sinistre*..... has no suggestion of wickedness"; it generally has no suggestion of wickedness, but this is not invariable.

Messrs. Sampson Low & Co. publish *European Settlements in the Far East*, an illustrated volume on such places as the Treaty Ports of China, Japan, and Korea, and the chief establishments of the French, the Dutch, and ourselves in Eastern colonies. The account of the various ports is accurate, and the illustrations give a good impression of what they are like.

We have several guide-books on our table, among them a new edition of *Darlington's London and Environs*, by Mr. and Mrs. E. T. Cook, which, as we said when it was first issued, is an admirable book; but it is not quite so well revised as it should be. Take, for example, pp. 334 to 337: Campden House has been pulled down since the guide was first compiled; Holland House was restored to the first Lady Holland long before 1665; Miss Ingelow is dead; Millais did not live in the Melbury Road.—Mr. Murray sends us new editions of Mr. Whympers' excellent *Guide to Zermatt and the Matterhorn* and his well-known *Guide to Chamonix and Mont Blanc*.—The *Homeland Handbooks to Farnham and Dulverton and the District* (St. Bride's Press) seem useful popular guides, and so does *Cassell's Pictorial Guide to the Clyde*. They are published at sixpence each.

OUR LIBRARY TABLE.

Seven Gardens and a Palace. By E. V. B. (Lane).—Any reader who can detach himself from the heat and bustle of existence, or has already started upon his summer holiday, may find much refreshment in wandering through these pages of desultory information, gossip, and reminiscence, and always with a shady background of old-fashioned garden to justify the title. In one or two of the chapters the garden occupies the foremost position. Mrs. Boyle, it need hardly be said, writes charmingly of flowers and birds and beasts and nature generally, while in 'A Proem,' which, like the majority of these essays, has appeared before, she gives full play to her poetic fancy. At the same time this is not a book to approach in a critical spirit. It is a trifle long-winded, the sentiment is occasionally overstrained, and here and there (notably in the chapter on Dropmore) there is too much inconsequent information put in as mere padding to produce the necessary number of pages. Nevertheless, the book may be cordially recommended to the frame of mind produced by recent readings of the thermometer, nor must mention be omitted of the very pretty illustrations.

A Brief History of Eastern Asia. By J. C. Hannah. (Fisher Unwin).—A history of Eastern Asia (including India) in two hundred and seventy-four short pages, embracing the period from "the beginning of the Quaternary epoch" to the present year of grace, must necessarily be highly condensed, and Mr. Hannah's earlier Chinese chapters accordingly contain little more than the names of emperors and dynasties. Politically, indeed, the author finds "in the long annals of the empire no attempt to alter the constitution"; but he records no progress, as one might have expected he would, in other directions. Later on matters improve. The story naturally becomes fuller, and the author finds space for interesting episodes or speculations. Thus he notes the influence of the spread of Islam amongst the Western Mongols as effecting a breach of sympathy with their Eastern brethren, while the former were further gradually weakened by contact with Western civilization. He suggests a close parallel between the status of the early Chinese emperors and the sovereigns of the mediæval Holy

Roman Empire, and he describes how Europe escaped an invasion by Timur through the failure of the conqueror to find means to cross the Bosphorus. The book is compiled in short chapters, each dealing with a separate nation or country—China, Japan, Corea, the Mongols, India, &c.—and keeping their histories at approximately the same chronological level. The advantage of this arrangement would seem to depend on the degree in which the course of events in each country interacted on the others. This varies indefinitely. Thus Japan, though under certain literary and other obligations to China, has worked out her political and social development independently of Chinese influence. Again, India's great northern mountain barrier has through all the ages prevented intercourse with China; but she was brought into partial relationship with North-Western Asia through the various "Turanian" irruptions, from the Scythians to the Moguls. The references to these invasions and to the rise and progress of the Mongols and Manchus are interesting. It seems that the history of the Far East has its puzzles, for Mr. Hannah mentions a Japanese tradition, according to which the banished brother of a Shogun of the twelfth century, supposed to have been murdered, crossed to the continent and became Genghis Khan. To the author an unexplained paradox in Chinese administration is the vigorous action displayed in suppressing the Mohammedan régime established in Eastern Turkestan, compared with the general feebleness shown simultaneously elsewhere. There are a few slips, however, and the account of Shamanism is defective, owing perhaps to the need for condensation. It is, we fear, a mistake to say that Rajah Brooke "was supported throughout by his own nation." Macaulay's brilliant essay on Warren Hastings, however suitable as a school prize, is hardly now the best authority for an historian. We should like to know Mr. Hannah's authority for our annexation of Hyderabad (in the Deccan). Nor is he quite accurate in quoting Mysore as an annexation. The country was administered by us from 1831 to 1881, but was definitely handed over in the last-named year to its native ruler. But these mistakes do not prevent its being a useful book of its kind, and as "readable" as such a compilation can reasonably be expected to be. A map might have been of advantage to the reader, but there is an excellent index.

Dictionary of Political Economy. Edited by R. H. Inglis Palgrave.—Vol. III. N—Z. (Macmillan & Co.).—The third and concluding volume of this important work includes the economic terms, from "Napoleon" onward, which appeared to the editor and his contributors worthy of notice. We could almost wish, however, that in an English publication the explanations of such terms as "*Passe-debout*," "*Prestation*," and others had been omitted. If archaic French financial terminology must be expounded for the benefit of English students, it is not easy to see why certain terms have been selected to the exclusion of others which might be found in Ducange and in Cotgrave. If, however, the terms selected are such as may occur in English MSS. or historical texts, some indication of that fact by way of examples would seem to be desirable. On the other hand, it would probably be found that the inevitable omissions from such a work as this are more noticeable than the inclusion of a few superfluous terms. For example, an interesting article on the amenities of commercial intercourse with foreign countries might have been suggested by the title of Proctor. On the whole, the articles which deal with economic theory are again of a very high standard of excellence. Others that are more purely historical are not always satisfactory. The history of the Poor Laws is obviously quite inadequate even without recourse to a comparison with Miss Leonard's recent monograph on the subject, which

was not available at the time. The definitions of such terms as "New Customs," "New Subsidy," and "New Impost" are scarcely intelligent, and the article on the standard of money gives but a faint idea of the mediæval importance of this term. The biographical notices are as usual excellent, but if Sir William Temple is commemorated at some length, some mention might, perhaps, have been made of another diplomatic agent, Sir Edward Thornton, to whom this country was largely indebted during the Napoleonic crisis. At the same time it may be safely asserted that the work is one of singular value, and it may be as safely predicted that its value will be fully appreciated by students of economics both in this country and abroad.

A Girl of the North (Greening & Co.), by Helen Milecete, is "a story of London and Canada." There is but little Canadian colouring in it, with the exception of the heroine, who, having Indian blood in her veins, is admired by a lady "for her youth, for her length of limb, and for her slight, graceful body, and her warm brown skin." Her eyes and her hair were brown also. Miss Milecete seems to have a liking for brown, as she gives to another personage "brownish green eyes and brown hair." Most of the story passes in London among people who are evidently the products of Miss Milecete's reading rather than of her observation and experience. When Launa, the heroine, was a girl, she told her governess that "men are very animalish." This not very elegant phrase is applicable to all the men in this story, while some of the women match them. It is probable that Miss Milecete may be acquainted with "love in the abstract," like the Scottish girl whom Sydney Smith met; but she rather wearies the reader with philosophizing upon both love and marriage, and doing so in the epigrammatic style which lady writers now affect, and for which they receive undeserved praise. Yet whether such passages as the following are true or not, they are scarcely worth printing: "A dress suit was the veneer that completely covered the brute-beast in a man"; "Men like their wives to be ignorant of their vices and peculiar passions until after marriage"; and "There is a difference between the doings of lovers and husbands; few people—especially women—realize this beforehand." The Atlantic can now be crossed very quickly, still "one week" is rather too short a time in which to go to Canada and return, as the heroine is made to do. Miss Milecete must have a very hazy notion of a cassock, otherwise she would not have written "that at one fashionable church the clergyman lectured on dress in the pulpit, while his wife wore a becoming cassock in the chancel."

ARCHDEACON DOBINSON was an earnest Evangelical who went out to West Africa as a missionary, and died a victim to the climate at an early age. He was a manly, pious soul, and his sister has naturally published a memoir and several of his letters, but in *Letters of Henry Hughes Dobinson* (Seeley) the type adopted is painfully small.

MR. F. W. HIRST, Mr. J. L. Hammond, and a less-known Mr. Gilbert Murray publish through Mr. Brimley Johnson *Liberalism and the Empire*, essays on Imperialism and Finance, on Colonial and Foreign Policy, and on the Treatment of Inferior Races, with an admirable preface, which perfectly sums up the conflict between Liberal views and Jingo views, and leads us to expect something more excellent than are the essays themselves which follow it.

As Mrs. Craigie says in "Robert Orange," "One cannot fight wild beasts, and describe them fairly at the same time"; and a little volume entitled *Natal and the Boers*, by T. Rowell, published by Messrs. J. M. Dent & Co., is too pro-British in its tone as regards Natal history to be, perhaps, entirely fair. On the whole,

however, this country may congratulate itself upon Natal as a successful settlement with a future.

Two more parts, Nos. 8 and 9, of *The History of the Boer War* reach us from Messrs. Methuen & Co., and are valuable, like the previous parts, mainly for the excellent illustrations, which give a real idea of what the war is like.

MESSRS. SAMPSON LOW & Co. have published a delightful edition of *Lorna Doone* on India paper. The consequence of the use of the India paper is that, although Blackmore's romance is long, and is here printed in good large type, the volume will slip easily into the coat pocket. A more delightful companion for an August day could not be desired. With great good taste, the publishers have prefixed Mr. Munby's sonnet on Blackmore which appeared in our columns immediately after the novelist's decease. The book is issued in cloth and also in leather, and the price is remarkably moderate.

VERNON LEE'S *Miss Brown* has been issued by M. Calmann Lévy in a French translation by M. R. de Césiray, and M. Bourget supplies an introduction. The printer has served the great man ill by turning the late Mr. Pater into M. Walter Paret.

Young April, by Mr. Egerton Castle, has been added to Messrs. Macmillan's "Sixpenny Series."

WE have on our table *Prophets of the Nineteenth Century*, by May A. Ward (Gay & Bird),—*Robert Raikes*, by J. H. Harris (S.S.U.),—*Colonial Civil Service*, by A. L. Lowell (Macmillan),—*The Mother Tongue*, Books I. and II., by G. L. Kittredge and Sarah L. Arnold (Arnold),—*How to Become a Successful Teacher*, by M. Lendon-Bennett (Lendon-Bennett),—*Scott's Marmion*, edited, with Introduction and Notes, by W. M. Mackenzie (Black),—*The Unknown*, by Camille Flammarion (Harper),—*Everyday Heroes* (S.P.C.K.),—*Her Soldier Laddie*, by E. A. Campbell (Sherlock),—*An Imperial Light Horseman*, by H. Blore (Pearson),—*Somerley*, by G. Swift (Stock),—*Home in War Time*, *Poems*, by Sydney Dobell, edited by W. G. Hutchison (Elkin Mathews),—*Wild Flowers*, by E. L. (H. J. Glaisher),—*Studies of Non-Christian Religions*, by E. Howard (S.P.C.K.),—and *The Secret of the Presence, Sermons*, by H. C. G. Moule, D.D. (Seeley). Among New Editions we have *A Little History of South Africa*, by G. McCall Theal (Fisher Unwin),—and *On God's Lines, and other Stories*, by R. Guthrie ('Christian Commonwealth' Publishing Co.).

LIST OF NEW BOOKS.

ENGLISH.

Law.

Wallace (R. W.) and Williamson (J. B.), *Law and Practice relating to Letters Patent for Inventions*, 40/

Fine Art and Archaeology.

Greig (T. Watson), *Ladies' Dress Shoes of the Nineteenth Century*, folio, 12/ net.

Poetry.

Pooler (C. K.), *Translations, and other Verses*, 12mo, 3/ net. Tennyson (Lord), *The Lotus-Eaters*, with Introductions and Notes by F. J. Rowe and W. T. Webb, 2/6

Drama.

Tolstoy (Lyof), *The Fruits of Enlightenment*, translated from the Russian by E. J. Dillon, 12mo, 2/6

History and Biography.

Bearne (Catherine), *Pictures of the Old French Court*, illustrated, 8vo, 10/6

Egerton (H. E.), *Sir Stamford Raffles, England in the Far East*, cr. 8vo, 5/.

Gannon (J. P.), *A Review of Irish History in Relation to the Social Development of Ireland*, cr. 8vo, 6/

Geography and Travel.

Dewar (G. A. B.) and others, *Hampshire, with the Isle of Wight*, 12mo, 4/6 net.

McCarthy (J.), *Surveying and Exploring in Siam*, 10/6 net.

McLean (W.) and Shackleton (E. H.), "O.H.M.S.," an Illustrated Record of the Voyage of SS. *Tintagel Castle* from Southampton to Cape Town, imp. 8vo, 2/6

Mandeville (Sir J.), *Travels of, in Modern Spelling*, 3/6 net.

Science.

Green (J. R.), *An Introduction to Vegetable Physiology*, 8vo, 10/6

Nisbet (J.), *Our Forests and Woodlands*, 8vo, 7/6 net.

Parrell (H. V. A., jun.) and Weed (A. J.), *Gas Engine Construction*, roy. 8vo, 14/ net.

General Literature.

Anstruther (Hva), *The Influence of Mars*, cr. 8vo, 3/6

Baden-Powell (R. S. S.), *Sport in War*, with 19 Illustrations by the Author, cr. 8vo, 3/6

Doyle (M.), *On Parole*, cr. 8vo, 3/6

Farjeon (B. L.), *The Mesmerists*, cr. 8vo, 6/

Hayes (M. H.), *Stable Management and Exercise*, 12/ net.

Hornung (E. W.), *The Belle of Toorak*, cr. 8vo, 3/6

Liberalism and the Empire. Three Essays by F. W. Hirst, Gilbert Murray, and J. L. Hammond, cr. 8vo, 3/6 net.

Marsh (R.), *The Goddess*, cr. 8vo, 6/

Nister's Holiday Annual for 1901, edited by A. J. Fuller, 5/

Paget (J. O.), *Hunting*, 8vo, 7/6 net.

Parkes (T.), *The Flick of Fortune*, cr. 8vo, 6/

Scott (Sir W.), *Old Mortality*, edited, with Introduction, Notes, and Glossary, by J. A. Nicklin, 12mo, 2/6

Smith (A. C.), *The Monk and the Dancer*, cr. 8vo, 3/6

Spahr (C. B.), *America's Working People*, cr. 8vo, 5/ net.

West (J.), *My Afterdream*, cr. 8vo, 6/

Wharton (E.), *A Gift from the Grave*, cr. 8vo, 2/6 net.

Whyte-Melville (G. J.), *The Queen's Maries*, cr. 8vo, 3/6

Willis (C. T.) and Burchett (G.), *The Dean's Apron*, 3/6

FOREIGN.

Fine Art and Archaeology.

Eyck (H. u. J. v.), *Part 1*, 12m.

Geffroy (G.), *La Vie Artistique, de Série*, 5fr.

Lepsius (O. R.), *Denkmäler aus Aegypten u. Aethiopien*, hrsg. v. E. Naville, Vol. 3, Part 2, 48m.

Premerestein (A. v.) u. Rutar (S.), *Römische Strassen u. Befestigungen in Krain*, 7m.

Sponsel (J. L.), *Kabinettstücke der Meissner Porzellan-Manufaktur v. J. J. Kändler*, 30m.

History and Biography.

Dijon (Dom), *Le Bourg et l'Abbaye de Saint-Antoine pendant les Guerres de Religion, 1562-97*, 6fr.

Geography and Travel.

Favier (Monsignor), *Peking*, 7fr. 50.

Leroy (H.), *S. J., En Chine*, Tchély S. E., 7fr. 50.

Ravaz (L.), *Le Pays du Cognac*, 20fr.

Philology.

Aristeas ad Philocratem Epistula, ed. P. Wendland, 4m.

Burdach (K.), *Walther v. der Vogelweide*, Part 1, 7m. 20.

Science.

Grimaux (E.) et Gerhardt (C.), *Charles Gerhardt, sa Vie, son Œuvre*, 15fr.

Larat (J.), *Traité Pratique d'Électricité Médicale*, 20fr.

General Literature.

Borius (J.), *Sur un Piédestal*, 2fr.

Campranc (Du), *Vallante Épée*, 3fr.

Dombre (R.), *Au Vert*, 2fr.

Verne (J.), *Seconde Patrie*, Vol. 1, 3fr.

AN EARLY PAMPHLET.

A SMALL pamphlet of sixteen pages acquired by the British Museum in 1878 and dated within brackets "[1548]" in the Catalogue bears the following curious title:—

"The metynge | of Doctor Barons and | doctor Powell at Paradise gate & | of their Communicacion bothe | drawn to Smithfyle frō | the Tower. The one | burned for Hereseye | as the papistes | do saye | truly | and the other | quartered | for po- | pery | and all within | one hou- | re."

The text which follows is a satirical poem, of which presently. The lines on the title-page, as the reader will perceive, are exactly seventeen in number, one of them containing as many as six words and the last containing only the two final letters of the brief monosyllable "hours." The title, moreover, contains two full stops—rather a remarkable number, as there is an extraordinary absence of punctuation throughout the poem, several pages being entirely destitute of any punctuation marks at all. A more singular peculiarity, however, is an *erratum*, to be mentioned presently, and the mode in which it was corrected. But first let us say a word or two about the tragedy referred to in the title-page.

On July 30th, 1540, six victims were dragged from the Tower to Smithfield, of whom three (being Lutherans) were burnt as heretics and the three others were hanged and quartered as traitors for adhering to the Pope and denying the king's supremacy over the Church. Dr. Barnes (or Barons as his name is here spelt), a personal friend of Luther, was the principal of the three Protestant martyrs; Dr. Powell was one of the Romanists. On the last page of the pamphlet, below the word "Finis," we read "Imprynted at London, at the signe of the Hyll, at the west dore of Paules. By Wyllyam Hill. And there to be sold." There is no date, but the contents show that the publication was in Edward VI.'s time—that is to say, not less than seven years after the date of those double martyrdoms, and as the pamphlet was sold at the west door of St. Paul's, of course it was published with the connivance of the powers that then bore sway. It is, in fact, a pasquinade

of very questionable taste, making merry over the fact that a Protestant and a Papist should have been dragged from the Tower together and suffered together at the same place, by different deaths, for heresy and treason. According to the pamphleteer the two martyrs retain the same minds towards each other that they did on earth (each regarding the other as an enemy of the truth) up to the gate of Paradise, when, as the result of their conversation, it is clear that they must part company for different regions. In the course of the poem Barnes begs Dr. Powell to convey "to the high prelates all" a letter which he says is his last writing (also given in verse), of which the opening is as follows:—

Pul heuy I say they ought to be
for so long clogging of gods veriti
and to lament right bitterly
calling for mercy
that he wold their eyes open
y^t they stony hartis may be broken
whyche so longe hatbe bene soken
with doctrine so fylthy
all the worldis doth nows it spyne
and wonderfully upon them crye
that they so long christe dya denye
our only helth & sauoure
& make vs beleue on stoks & stons
dronken blockes and drye bones
to be all helpers for the nones
for our wicked behauiore
holly bred and holly water
wt redde letters writen in paper
and to the cake as to our maker
to trust they did us teache
for the thonder in the holly bell
and at our dethe the holly candel
masses propaciatory they did sel
to be our helping leche.

The *erratum* of which I have made mention occurs in this extract. The line

dronken blockes and drye bones

is the third line of what would have been p. 12 of the pamphlet if the pages had been numbered, and the words "dronken blockes" are a misprint. The error is corrected by a note, which must have been stamped in after the pamphlet was printed, in the margin of p. 11, which unfortunately has been cut by the binders. But the letters lost may be easily bracketed in, and the note will read as follows: "A fault escaped on the other side of [] this page the iii line for dronkē bl[oc]kes rede du[c]kes bloude." The allusion intended by the author was to the celebrated Blood of Hailes, a liquid which had been preserved for centuries in a small phial at Hailes Abbey, in Gloucestershire, and which was supposed to be the blood of our Lord. Long before the dissolution of the monasteries scoffers had been wont to say that it was a duck's blood, and in February, 1538, Bishop Hilsey, preaching at Paul's Cross, denounced it as such with a good deal of virulent scandal about monastic impostures; but before the end of the year Bishop Hilsey was obliged to confess that he was wrong. A careful examination had to be made of the relic, and, whatever the liquid was, a duck's blood it most assuredly was not. This, however, did not prevent the old scandal being revived, for scandal is dear to human nature, and we must not affect to be surprised that some ten years or so after the not over-scrupulous Bishop Hilsey had been compelled to eat his own words the same old libel was deemed good enough for further propagation. It is a satisfaction that the printers did not know what was meant, and spoiled the author's purpose.

JAMES GAIRDNER.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 25th ult. and three following days the undermentioned books from the library of the late Duke of Argyll and from the library of General Cafe, V.C.: The Ibis, ten odd volumes, 1859-72, 31l. Ray Society's Publications, 58 vols., 17l. 10s. Catalogue of the Manuscript Collections of Alfred Morrison, 13 vols., 26l. Ackermann's Cambridge University, 1815, 10l. Scott's Novels, Lang's edition, large paper, Japan proofs, 1892-4, 13l. White's History of

Selborne, first edition, 1789, 9l. Nagler's Künstler-Lexicon, 22 vols., 1835-52, 18l. 10s. Seymour Haden's Etudes à l'Eau-forte, 1866, 42l. Ruskin's Stones of Venice, 3 vols., 1851-3, 11l. 10s. Early English Text Society, 104 parts, 1864-98, 12l. Manning and Bray's Surrey, 16l. Surtees's Jorrocks's Jaunts and Jollities, 1843, 25l. 10s. Milton's Paradise Regain'd and Samson Agonistes, first edition, 1671, 11l. 15s. Dickens's Oliver Twist, first edition, presentation copy to J. P. Harley, 1838, 26l. Jane Austen's Novels, first editions, 16 vols., 1811-18, 30l. R. Kipling's Echoes, 1884, 8l. 5s. Keats's Poems, Kelmscott Press, 1894, 27l. 10s.; Shakespeare's Poems, *ib.*, 1893, 14l. 5s. Watteau, *Euvre*, vol. i., 83 plates, Paris, s.d., 82l. Natural History of an Evening Party, MS., with humorous sketches, 1848, 20l. Taylor the Water Poet's Travels to Prague, 1621, 21l. Collection Spitzer, 6 vols., 1890-2, 38l. Shakespeare, First Folio, imperfect, and repaired by Burtt, 1623, 252l. Boydell's Shakespeare Gallery, 15l.

ETYMOLOGY OF THE NAUTICAL WORD "CUDDY."

DR. MURRAY says in his 'Dictionary' that this word is of uncertain origin, and adds that Yule and Burnell disclaim an Oriental derivation. They do not, however, make any express disclaimer, and surely the most probable derivation of the word is from the Persian *kada*, signifying a house or room, e.g., *atishkada*, a fire-temple.

At all events, Leyden seems to have thought that the word was of Eastern origin, for in his journal of his voyage from Pulo Penang to Bengal he says, speaking of the Macao-Portuguese crew:—

"They proceed regularly to their Ave-Marias at six o'clock, and at eight, all that have any taste for music assemble in the *kuddeh*, with the captain and officers at their head, when they chaunt Portuguese and Malaya verses."—Leyden's 'Poetical Remains,' with Memoir by Morton, London, 1819, p. lvii.

H. BEVERIDGE.

BURNS'S POEMS.

Liverpool, July 16, 1900.

SINCE writing my last letter Mr. E. Rimbault Dibdin has sent me Mr. Frank Kidson's 'British Music Publishers, Printers, and Engravers,' and at p. 197 'The Miniature Museum of Scottish Songs and Music' is fully described. Of the publisher, John Sutherland, Mr. Kidson states he was

"a Book and Music Seller at the Head of Leith Walk. The accidental discovery that an apprentice was wanted here, formed the turning point in the career of the Scotch Publisher William Chambers. Young Chambers was an apprentice here from 1814 to 1819, and on his release set up business for himself in a small book stall in Leith Walk. Sutherland published several Collections of Music, and also a moderate quantity of sheet music."

William Chambers, in his 'Memoirs,' speaks of Sutherland as offering him good and manly advice on his entering on his apprenticeship, and it seems very improbable that John Sutherland would venture to ascribe verses to Burns that were not written by him, and to further consent to alterations of numerous lines and words in his songs. My copy is without a date, but I now find there is internal evidence it was published after 1820, and not in 1800, as I presumed from the appearance of the paper and printing.

HAROLD E. YOUNG.

11, Osborne Avenue, Newcastle-on-Tyne, July 25, 1900.

THE song beginning "O sad and heavy should I part" was originally published posthumously and anonymously in the *Scots Musical Museum*, 1796, No. 449. It was printed from Burns's holograph now in the British Museum. Stenhouse, who had the manuscript through his hands, in his 'Illustrations,' 1839, stated that it was written by Burns, and since that time it has been included in the 'Works of Burns.' The original, however, is a *canzone* by a Provençal

troubadour, which Thomas Rymer, the compiler of the 'Fœdera,' translated and published in his 'Short View of Tragedy,' 1693, p. 72, as follows:—

Sad and heavy should I part,
But for this love so far away;
Not knowing what my ways may thwart
My native land so far away.
Thou that of all things maker art,
And form at this love so far away,
Give body's strength, then shalt I start
From seeing her so far away.
How true a love to pure desert,
My love to her so far away,
Eas'd once, a thousand times I smart,
Whil'st, ah! she is so far away.
None other love, none other dart
I feel, but hers so far away,
But fairer never touched an heart
Than hers that is so far away.

The original words and Rymer's translation are reprinted entire in Hawkins's 'History of Music,' 1776, vol. ii. p. 72 (edit. 1853, p. 195).

The song in Henley's 'Centenary Burns,' Edin., 1897, vol. iii. p. 165, and in other editions is the above four stanzas with a few verbal changes into the Scots vernacular. I quote the first four lines:—

O, sad and heavy should I part,
But for this love sae far awa,
Unknowing what my way may thwart—
My native land sae far awa.

It is scarcely necessary to defend the memory of Burns from plagiarism. "Sae far awa" is not in his authorized works, nor does he even name it in his writings. In his zeal to supply verses for melodies requiring words in Johnson's *Museum*, he stated that he was prepared to "borrow, beg, or steal" any appropriate verses that he found. Johnson was imperfectly informed as to what Burns sent, and assumed that "Sae far awa" was original.

The song entitled 'The Captive Ribband,' and beginning "Dear Myra, the captive ribband's mine," is another which for fifty years has been in Burns's works on the unsupported statement of Stenhouse, in his 'Illustrations,' p. 241, that it "is another unclaimed production of Burns." In a prospective list of songs written throughout by Burns for the third volume of the *Scots Musical Museum*, and sent to James Johnson, the proprietor, in a letter dated April 24th, 1789, the remark against 'The Captive Ribband' is "Dr. B— gave the words." The initial here refers to Dr. Blacklock as the author, and therefore the song in all the editions (see the 'Centenary Burns,' 1897, vol. iii. p. 60) must in future be erased from Burns's works. In this case internal evidence is in favour of Blacklock, and there is no known manuscript of the song in Burns's handwriting. Probably the copy from which the song was originally published in the *Museum*, 1790, No. 257, was in Blacklock's writing, although Burns may have copied it for publication. In any case Stenhouse was in some way misled, or made the assertion recklessly. The manuscript list of songs from which I have quoted has not yet been published; it reveals how that Burns had through his hands, or rewrote and corrected, more songs than any of his editors are yet aware of. J. DICK.

SIMON TRIPPE.

THIS is an age of discovery, and, like Mr. Dobell, I too may claim to have discovered a new poet—not a great one, perhaps, but one who certainly does not merit the obscurity into which he has fallen. But my poet was a man of many talents, a medical practitioner of wide popularity, a scholar, and the friend of many eminent men. I refer to Simon Trippe, concerning whom a note appeared in the "Science Gossip" of the *Athenæum* of March 31st last. In a MS. in the British Museum, to which fuller reference will be made presently, he is thus described: "Discip: Devoniensis electus pro comitate surriæ annos natos 15— Admissus Apr. 22, 1559; admissus scholaris in biennium probationis Feb. 12, 1563; Lector Logicæ 1568. Lector Human: eodem anno in quo munere successit M^{ro} Joanni Reynolds noster

Presidenti." According to Foster's 'Alumni' he took his B.A. degree in 1564, and was elected Fellow of Exeter College, March 3rd-May 19th, 1565.

Simon Trippe's claims on the attention of posterity are based—so far as I can discover—entirely on two MSS., both unpublished. They are both referable to about 1571-2; the more interesting, because the more varied, of these is now in the British Museum (Add. MSS. 6251), and is entitled 'Epistolæ, Orationes, et Carmina,' a volume of ninety-six leaves quarto. I should describe this as a book in which Trippe copied his letters, poems, &c., before they were dispatched to the various persons to whom they were addressed, so that, whilst the originals are probably no longer in existence, the copies remain to testify as to his literary activity. By far the most interesting portion of this little volume is a long letter, one version in Latin and the other in English, which Trippe addressed to his friend and patron Robert Dudley, Earl of Leicester, "From CCC. in Oxforthe the—th August 1572," and subscribed "Your honour's most humble and obedient, for ever to commaund, Simon Trippe." This letter is so important and so interesting that the English version is well worth printing. It runs thus (the blank spaces are of words or phrases which I cannot decipher, but they do not materially affect the gist of the letter):—

"Right honorable, my very good lorde, whereas of late by the means of my very good friendes, Mr Woolley & Mr Mathew I was so bolde as to crave your lordshippes most honorable favour for my continuance in Corpus Christi Colledge, by obtaining the Phisicians place there: yt pleased your honour according to your accustomed goodness to stand so far forth my very good lord, that you did not only speake & write for me unto the B. of Winchester, but also directed ye severall lres [i.e., letters] unto Mr Cole our President, so honorably & so effectually written, that for my life I might not would desire any more to be said or done. Such being so I thought yt necessary of my most bounde dewty, both tynforme your honour, how your sayd lres were accepted, and withall to rendre most humble & hartly thanks for that yt pleased your honor to have such special regard of me, a poore and symple scholar. Most true it is therefore that Mr Cole our president, and your lordshippes chapleine, did so recall your first lretres dyrected to him and the, without making them privie to the tenure and contents, contrary to his dewty towards your honour, and thauncient custome also of our colledge, your Lordshippes second lres for me againe most honorably & most earnestly written, he hath not satisfied, but to my utter undoing, as much as in him lieth in a manner contained. The wiser sort of men do much marvell at his heddiness, & over much boldness in so lightly esteeming his lord and masters so honorable & so effectual lres. Surely for my parte before god & your honor be it spoken, I doo not know any instance in the worlde why he should deale so extremely with me. But in the meanwhile I unhappy man am dryven to my shyftes, and must perforce forsake the university, but that your good & godly chapleine Mr Tobye Mathew Presiden of St. Johns Colledge I know for your honours sake, doth most lovingly tender my case and is most willing in what he may to supporte my poore necessity. All which thinges of me accordingly considered, I must needs acknowledge myself so much bound unto your honour, as I shal be unable to requite: most humbly beseeching your lordshippe to pardon my hitherto boldness and ever hereafter so account of me as of one who most willingly offreth himself, his service & his life, to do your honour the best pleasure I can, in any thinge what soever I may possibly. As knoweth god who gave you increase of honour together with all good wishes of grace according to his heavenly pleasure, & your lordshippes very good commendation."

The forty epistles include letters to Mathew* ('Matheo'), to Nicholas Prideaux, to Humphrey Prideaux (each of whom is described as "discip. suo"), to "Guilielmo Westæ olim disc. suo eodem," to D. Cooper (Vice-Chancellor of Oxford), to William Coll,† to George More,‡ &c.

* Toby Matthew, President of St. John's College 1572-7, Canon of Christchurch 1570-8, and Archbishop of York 1596-28.

† William Coll, or Cole, was President of Corpus Christi College 1568-98, and Dean of Lincoln 1596.

‡ Afterwards Sir George More.

The "Orationes" comprise (1) "Oratio habita witrere 12 Oct. 1571"; (2) "Oxonii 15 Jan. 1572"; (3) "Oxonii die cinerum"; (4) "Ad claros & nobiles viros, ante ingressum disputationis." The poems are four in number—(1) 'Ad Discipulu' quendam'; (2) 'To T. G.' (or D. G.), in English; (3) 'Luctus funebris, sive de vita & morte Joann. Watsonis Epis. Winton.'; (4) 'Ad Janeru', filii pædagogum.' The second of these is interesting as indicating that true love in the sixteenth century, as before and since, did not always "run smooth." It appears from the note which is appended to this poem that the lady to whom Trippe addressed it continued "still in good will towards me, faithful and constant," in spite of "our late breache," and that she refused "for my sake all suters whatsoever." There are eight verses of four lines each. I cannot decipher to my own satisfaction any one of these, but the first three lines of the last verse run thus:—

Farewell, my deare, Farewell, a thousand times farewell,
And hope for happy days the goddess will find them thee
Give quiet place within thy heavie hart to dwell.

Let us hope that Mr. Trippe and his lady love "made it up" in due course.

Into this volume Trippe has also transcribed a most interesting letter from the then Bishop of Winchester ("Robert Winton."), dated Farnham Castle, June 20th, 1572, respecting the "offer thẽmploying of your faculty within the city of Winchester":—

"Now I do give you tũderstand that I doe thankfully accept your gentle offer, and wilbe right glad of your coming: so will I cause you to be pleased [or placed] as shalbe to y^r contentment for the time untill better provision may be made."

The Bishop, who also promised to recommend him to his friends, was Robert Horne, who occupied the see from 1561 until his death in June, 1579.

Thanks, doubtless, largely to Bishop Horne's influence, but also to his own skill—such as it was at that time—as a medical man, Trippe soon acquired a very extensive reputation, and he presumably remained at Winchester for the rest of his life. In the 'Loseley Manuscripts,' edited by A. J. Kempe in 1835, there is (pp. 263-5) printed a curious letter from Trippe to the George More (whose third daughter married Dr. John Donne) already mentioned, dated September 18th, 1581; it relates to a professional visit he was about to make to More, and this letter exhibits the prejudices which physicians of the time entertained for administering or avoiding remedies on certain days. As that letter has been already published it need not be reproduced here.

The second Trippe MS. to which I shall call attention is his only compilation which may be described as a work proper. It is a very neatly written volume in 178 pages quarto, and the title runs: "Christianus Medicus sive dis. in qua cum primis Galenus vindicatur a 4 calumniis," &c. This MS. was presented to C. L. Prince, M.R.C.S., by the late Rev. E. Turner, rector of Maresfield in 1870, and it appeared in the sale of the late Mr. Prince's library at Sotheby's, March 10th last (lot 1002); it again occurred at Sotheby's on May 24th (lot 919).

It is thus divided:—

- De mortalitate animorum, 1.
- De christi & moysis irrisione, 2.
- De Summa dei potestate im'nutā, 3.
- De Nimia rationis adversus side' approbatione, 4.

The dedication to Robert Dudley, Earl of Leicester, is dated "ex collegio corporis christi Oxonii 1572 idibus maii."

I mentioned at the beginning of this paper the curious fact that, although a native of Devonshire, Trippe entered college as coming from Surrey. His father may, of course, have migrated from Devonshire to Surrey and there settled. There is in the Harleian MSS. (607, 281) a curious document which is abstracted thus in the Catalogue: "Honyton in Com. Devon percella possessionum datarum

pro manutenencia unius presbiteri, &c., in Ecclesia de Honyton, rated 17 die Novembris, 1557, for John Trippe." This John Trippe was possibly Simon's father, and a search among the Honiton records—if there are any—might reveal some particulars of Simon Trippe and his family. Trippe does not appear in the 'Dictionary of National Biography,' but I venture to hope that he will have a niche when Mr. Sidney Lee arranges the supplementary volumes of this great work. It is highly probable that I have not exhausted all the sources of information concerning him, but I think that the few particulars which I have given will prove that Trippe was in his day and generation a man of considerable learning and ability.

W. ROBERTS.

CHELSEA.

COL. PRIDEAUX writes:—

"As Mr. Reginald Blunt says that he will be grateful for a definite correction if his statement about the removal of the Inigo Jones gateway to Devonshire House is erroneous, will you allow me to point out that the iron gates which were brought more than three years ago from Chiswick and erected in front of Devonshire House have nothing whatever to do with that gateway? They belonged to a much more modern structure, which stood at the end of the Duke's Avenue and formed one of the entrances to the grounds of Chiswick House. Formerly they were the property of Lord Heathfield, and stood at the entrance of his grounds at the south-west corner of Turnham Green. Upon the demolition of Heathfield House, in 1837, they were bought by the Duke of Devonshire and removed to Chiswick. The date of their erection in Piccadilly was April, 1897. This matter is clearly set forth in Phillimore and White's 'Chiswick,' pp. 266-7, where pictures of both Inigo Jones's gateway and of that from which the gates were taken will be found. I think, however, Mr. Blunt is correct in referring the lines which he quotes from Pope to the old Beaufort House gateway. Not only do the lines fit in with the history of that gateway, but there is no record of Burlington House in Piccadilly having any connexion with Inigo Jones. The colonnade and porch, though perhaps inspired by Lord Burlington, were the work of Colin Campbell. Lord Burlington was the owner of Chiswick House till his death in 1753, when it passed into the possession of his son-in-law, the fourth Duke of Devonshire..... I think Mr. Blunt should state his authority for styling James Leverett a 'gardener.' He must, at any rate, have been a man of substance, for in 1647, fifteen years before his death, he gave 20l., a large sum in those days, for 'a Stocke for the Poor.' By his will, dated August 20th, 1662, he gave his messuage called the Magpie, in Great Chelsea, to his wife with certain remainders, at a rent of 14l. annually, of which 10l. were to be devoted to the relief of the poor, and 4l. to be laid out in a dinner by the Churchwardens and Overseers at the said Magpie quarterly. In Faulkner's time the dinner money was generally given away to poor widows; but I gather from Mr. Blunt's book, as well as from your review of it, that in this matter the parish officers have resumed their rights. The stipulation that the dinner should take place at the Magpie indicates, perhaps, that Leverett followed the calling of a publican, and there is no doubt that under the designation of the Magpie and Stump the house flourished as a tavern for very many years."

"MR. W. H."

Two years ago, in these columns, I expressed my opinion that the "Mr. W. H." addressed by Thomas Thorpe in the dedication of 'Shakespeare's Sonnets' was Sir William Harvey.* Further study has only strengthened my opinion. Neither Shakespeare nor his friend would have

Gored his own thoughts, sold cheap what was most dear. The only other possible person who might have imagined he had a right to print them was this particular man. Yet I cannot but think that a phrase which has so persistently puzzled critics must have been based on some initial mistake or confusion of two ideas.

In considering what could have been a sufficient cause for the mixture of truth and error

* 'The Date of Shakespeare's Sonnets,' *Athenæum*, March 26th, 1898.

in the peculiar wording, a possible elucidation of the question flashed on my mind of such simplicity that it only seems a marvel that it never before has been suggested.

Bear in mind the peculiar relations existing between the poet and his patron. The latter had introduced the "inland-bred youth" to metropolitan literary culture and criticism, had suggested sonnet-writing, and had shown him models, among others most probably Thomas Watson's 'Passionate Centurie of Love,' 1582, as Shakespeare was entitled "Watson's heir" in Clarke's 'Polimanteia,' 1595. The poet had returned the patron's kindness by devoted affection, such as had not been sung since David chanted of Jonathan, "Thy love to me was wonderful, passing the love of women." In choosing a man as the source of his inspiration lay the special originality Shakespeare claimed for himself:—

So is it not with me as with that muse,
Stirred by a painted beauty to his verse.—S. 21.

For that reason he bids his patron

Be most proud of that which I compile,
Whose influence is thine, and born of thee;
In others works thou dost but mend the style
And arts with thy sweet graces graced be;
But thou art all my art, and dost advance
As high as learning my rude ignorance.—S. 78.

And in his gratitude for his friend's help Shakespeare cries,

O let my books be then the eloquence
And dumb presagers of my speaking breast.—S. 23.

I cannot understand how any student of Shakespeare can for a moment doubt that the sonnets and the poems were addressed to the same friend, and that friend the Earl of Southampton.

Turn for a moment from poets and printers to contemporary remembrance rings of lovers, and houses built by bridegrooms to receive their brides. On both were frequently seen carved the initial letters of the names of the lovers or the spouses side by side, intertwined with a true-love knot. Oak furniture also sometimes bore such remembrances. Even so it may have been possible that on the outer leaf of the note-book that contained the poet's sonnet correspondence with his friend, one or the other of the loving pair might have inscribed within a true-love knot "W. H.," or *William and Henry*. Such an inscription, if it existed, would, of course, be a part of the original manuscript, and would be seen by the printer or by the copyist. To lead Thorpe into error, and critics into confusion worse confounded, it was only necessary that some one of the initials "W. H." should have become owner of the manuscript.

To make it clear how my theory concerning Sir William Harvey is quite consistent with this supposition, it is almost necessary to know something about his life. He was grandson of the "valiant esquire" Nicholas Harvey, of the Privy Chamber of Henry VIII., one of those appointed to arrange the tournament in the Field of the Cloth of Gold, and one of the challengers in the jousts at Greenwich in 1527. He was knighted afterwards. His eldest son, Henry, was the father of William, who seems to have taken after his grandfather, and to have been warlike from his youth, politic also, but, in early years at least, far from wealthy. I have discovered a curious letter at the British Museum,* addressed to Queen Elizabeth from London, December 20th, 1585, which from internal evidence seems to have been written by him. This, though not strictly bearing on the question, may be noted, as it is new, and illustrative of his position. He gives in it an account of the keeping of the Netherlands, of the friends the queen may reckon on there, and of those she should "decipher." He advises her to increase her navy and to found colonies in "Terra Virginia." He refers to the amount of money taken from a Spanish ship by Sir Richard Grenville. The concluding advice was important:—

* Cotton MS. Galba, eviii. 222.

Brancha Leone, a Florentine, and nere companion of Farries, now governing the Frenche Ambassador, is a persone necessary to be noted, as a malicious poisoner and intelligencer, near of kyn to the Bishop of Paris. Commending these notes to yor Majesties wisdom, censure, and secrecie.
yor Majesties loyall devoted pore servant,
W. H.

Postscript.—It maie please yor Majestie withall to make a salamander of these my *papers* and observations, for I have none to behold nor trust to but yorself, nor after yor life, anie assurance in earth to build on. Be good to me therefore in tyme lest I perish by necessitie. In fidos et sedulos sit princeps propensior quam in ceteris.

William Harvey distinguished himself three years afterwards in the action with the Spanish Armada, when he boarded the Spanish ship of war off Calais and slew with his own hands Don Hugh de Moncada, the commander (see Baker's 'Chronicles,' &c.). He was knighted on June 27th, 1596, for brave service at Cadiz, and aided in the taking of Faval in Essex's Island voyage in 1597. In May, 1598, he married the Countess of Southampton, widow of Sir Thomas Hennesage, and mother of Shakespeare's Earl of Southampton, who was sent to the Tower at the end of the same year for daring to marry Elizabeth Vernon without royal permission. The "old" Countess of Southampton died in 1607, leaving, according to Chamberlain, "the best part of her stuff to her son, but the greater part to her husband, Sir William Harvey."

What more likely than that among "the greater part" was a copy, or even the copy of Shakespeare's early poems? Reading them over among the other papers of his inheritance, these may well have seemed to the cultured Harvey worthy of publication. Now that Shakespeare had risen to poetic fame, and his stepson was safely married and in favour with the king, it seemed wise and suitable to do so, and he might have consulted Thorpe about them. It is evident that whoever handed over the MSS. knew enough of them to be able to state that they contained "Shakespeare's Sonnets," and Thorpe retained that unusual phrase as a title for the book he shortly afterwards published. If, as I have suggested, a "W. H." appeared on the fly-leaf, Thorpe might well have jumped to the conclusion (owing to some apparent mystery in the arrangements) that they had been addressed to Sir William Harvey himself. It would not have troubled the "well-wishing adventurer" that Harvey must have been at least as old as Shakespeare, because sonnets were generally treated then more as poetical exercises than as autobiographical revelations. The use of "Mr." instead of "Sir" was legitimate under the circumstances. There are frequent examples among the State papers of knights being addressed as "Master."

And though Sir William Harvey had certainly distinguished himself sufficiently to deserve recognition from the poets, as well as the fame and rewards he afterwards received,* doubtless it was on account of his marriage to Mistress Cordelia Anasley of Lee, the year before, that in 1609 Thorpe, using the double meaning of the first twenty-six sonnets, wished to "Mr. W. H. all happiness and that eternitie promised by our ever-living poet."

CHARLOTTE CARMICHAEL STOPES.

THE MANUFACTURE OF A SERIES.

The following correspondence is interesting as throwing an ugly light on the way in which a series may be manufactured. A well-known author writes to us:—

"Some time ago I got an offer to write a book for a small sum down (I forget how much—say 50*l.*), and then, after the sale of 5,000 copies, to receive 1*l.* per 1,000 copies as royalty. I scouted the proposal as one of the many tentative ones I have had to see how many innocent or vain men of letters could be enticed to work for nothing, and I said so. After some months the following correspondence ensued,

* He was ennobled as Baron de Roos and Lord Harvey of Kidbrooke.

which I think highly instructive, and perhaps worth publishing, (1) in order to warn simple people, (2) in order to test whether my enclosed letter, sent back to me as very improper, is indeed so objectionable a document."

DEAR SIR.—You may remember that some months ago I wrote inviting you to contribute to a series of Manuals. Messrs. have been distressed to find, what had not been brought to their notice, that besides the sum offered for the work, a royalty so small as 1*l.* per thousand after the sale of 5,000 copies was proposed. This was, I can say, a remnant of the smaller form in which the scheme was started. I feel it only due to them to state, even at this late date, that upon discovery of the error they at once authorized me to suggest a royalty much more adequate for a book reaching a sale of 5,000 copies.

Regretting the accidental oversight, I am

Yours faithfully,

DEAR SIR.—I am obliged for your further note, and hope that as Messrs. have recognized the great inadequacy of the offer originally made for them, you have acquainted such authors as were induced to acquiesce therein of the change. Otherwise these poor people will be the victims of a serious mistake.

I am yours sincerely,

DEAR SIR.—My recent note needed no acknowledgment, but your reply requires a word of notice. Your kind hope, that I acquainted contributors with the improved terms, is justified. I did so at once, before writing to those who declined or were unable to contribute.

The sum offered, *down*, for the work was approved by the publishers. But the royalty to be paid after the sale of 5,000 copies had been overlooked by their literary adviser, and not been brought before their notice until after some of the proposals had been made. The pound per thousand was a remnant of the scheme when it was intended to issue the books at sixpence. For similar books at that price (sold at 4*sd.*).....used to give that royalty, with *less* money down. When it was decided that the price should be a shilling this matter was overlooked—not through my mistake or the publishers'. They were distressed [!] when they found that a farthing a copy after a book had proved itself successful had been offered. I spontaneously proposed to write to all and prevent misapprehension.

I have taken trouble to make the whole case plain to you. I have received several replies; none, like yours, gratuitously anxious about my "poor victims." That you should have criticized the terms as to royalty was only proper. But as to the tone and taste of your last letter—dear, dear! I hope you may wish to put it in your *own* fire!

All the same, although I have secured some good writers of note, I could have wished that you had seen your way to contribute, and that the probable returns on a shilling book had justified the offer of a more tempting sum.

I am yours faithfully,

Literary Gossip.

MRS. CRAIGIE is now hard at work on a new novel, which Mr. Fisher Unwin will publish next spring.

MR. HUGH CLIFFORD, at present British Governor of North Borneo, is writing a novel in the intervals of suppressing rebellion and attending to affairs of State. Mr. Clifford has the distinction of being the youngest governor in the British service, having been born in 1866. He first visited the Malay Peninsula, now so familiar to him, at the age of twenty, and by his own unaided exertions acquired a knowledge of the language. In 1887 he was sent on a special mission to the Sultan of Pahang, when he succeeded in putting down an insurrection and in bringing the Sultan under British protection. Anything from the pen of a man of such wide experience ought to be read with interest. What Mr. Clifford does not know about the Malays is not worth knowing.

THE Rev. G. A. Payne, of Knutsford, will shortly publish, through Messrs. Clarkson & Griffiths, of Manchester, a small volume entitled 'Mrs. Gaskell and Knutsford,' in which will be given a good deal of information respecting that interesting Cheshire town, as well as all accessible information about Mrs. Gaskell. The illustrations will include the Richmond portrait of the author of 'Cranford.' An introduction will be contributed by "Edna Lyall."

It was, we believe, an American genius who said, "Never prophesy unless you know." Those who prophesied that the absurd prices paid during the last few years for certain very early works of Mr. Rudyard Kipling could not possibly last may fairly claim to be not without honour in their own country. The first copy of 'Schoolboy Lyrics' (1881) to appear in the market realized 135*l.* in April of last year. It has been on the down grade ever since, and on Friday in last week a copy was sold at Sotheby's for 3*l.* 5*s.* The series of the *United Services College Chronicle*, 1878-94, with contributions by Mr. Kipling, has declined from 29*l.* in April last to 5*l.* 7*s.* 6*d.*

'THE HISTORY OF SUTTON IN HOLDERNESS,' by Mr. Thomas Blashill, is to be published immediately by Mr. Elliot Stock. It will present the history of the manor from the earliest times down to the present century. The author has given special attention to the conditions of mediæval life in the district, and to the question of the cultivation of the land.

THE King of Sweden and Norway has conferred the Grand Cordon of the Northern Star on the Right Hon. Prof. F. Max Müller.

MR. BRYNMOR-JONES and Prof. Rhys have carried out the desire expressed by many of their critics, and have revised 'The Welsh People' for a new edition, which will be issued shortly by Mr. Fisher Unwin.

THE death of Mr. Henry Spencer Ashbee at Hawkhurst on July 29th removes one more name from the short list of our Spanish scholars. He was in many respects an almost ideal bibliographer, as his 'Bibliography of Tunisia' and his papers in the 'Annuaire de la Société des Amis des Livres' show; but in addition to his general interest in bibliographical questions he felt a genuine passion for all that concerned Cervantes, and, though his collection could not vie in editions of Cervantes with the library of Señor Bonsoms at Barcelona, it was unquestionably the best private collection out of Spain. Indeed, in the opinion of Gayangos, it was in one particular the best collection in Europe, for it was incomparably rich in illustrations of 'Don Quixote,' some of them extremely rare and none of them uninteresting. Mr. Ashbee's special knowledge was displayed to much advantage in his valuable 'Iconography of "Don Quixote" (1605-1895),' reviewed in the *Athenæum* at the time of publication. The first sketch of this admirable book may be found in the *Transactions* of the London Bibliographical Society for 1893. The title of a later paper on 'Don Quixote and British Art' explains its special purpose. It is not too much to say that the work done by Mr. Ashbee in the province which he had made peculiarly his own was

so thorough that it cannot be superseded, although it may be supplemented. His loss will be greatly regretted by bibliographers and by the large circle to whom his enthusiasm and kindness had endeared him.

Mlle. Dosne, according to the literary supplement of the Munich *Allgemeine Zeitung*, has presented to the French National Library fourteen large boxes containing the unpublished papers, correspondence, and other writings left behind him by Thiers. The documents are naturally of the greatest importance, as they deal with the whole political history of France from the Restoration to the Third Republic, while the literary history of the "Romantic" period is most richly illustrated. Mlle. Dosne has attached one condition to her valuable gift, namely, that none of the papers shall be printed or published until after her own death.

FRANCE has sustained a severe loss by the death of M. Zeller, the accomplished historian. Jules Sylvain Zeller was born at Paris in 1820, and after teaching history at the Lycées of Rennes, Bordeaux, and Strasbourg, became Professor of History at Aix, and subsequently at the École Normale and the Polytechnic School. In 1874 he became a member of the Académie des Sciences Morales et Politiques.

WE ought before now to have congratulated the *Church Quarterly Review* on reaching its hundredth number. The *Church Quarterly* has honourably adhered to the lines laid down by Mr. C. Knight Watson when it began to appear. It has been learned, high-principled, and courteous. It has not concealed its own views, but it has treated with consideration the opinions of those who differ from it, and its career has been creditable to its conductors and contributors.

TALKING of quarterlies, we may point out that the *Edinburgh* is nearing its hundredth birthday. It began its career in Craig's Close in October, 1802, but its publishing quarters remained in Edinburgh only till 1826, so three quarters of its life have been spent out of the city after which it is named, although the editor resided there till 1847.

A LARGE examination hall has been added to the buildings of Bristol University College, at a cost of 6,000*l.* To spend so much money on such mere machinery as examinations is doubtful wisdom. However, Oxford set the example.

BENEFACTORS of Birmingham University are not all paying in hard cash. Welcome contributions have already been made to the University library and museums, one of the latest gifts being a valuable ethnological collection from the Rev. S. C. Freer. The governors of the University will soon have to turn their serious attention to the need for new galleries.

IN connexion with the Cambridge University Extension meeting, a conference will be held to-day (Saturday), with the Bishop of Bristol in the chair. Sir John Gorst and Sir Richard Jebb will be present, and it is expected that the question of secondary organization and the provisions of the Duke of Devonshire's last Bill will come under discussion.

THE new commercial curriculum at Owens College appears to have been

specially devised with the object of combining the technical instruction necessary for mercantile life with the liberal education of the University. It would seem to be essential, when the literary colleges take up the work of commercial preparation, that no student shall be turned out with commercial certificates unless he fully satisfies the literary tests as well.

INTELLIGENCE comes from New York of the decease of Dr. J. Clark Ridpath, author of several popular historical works.

THERE was unveiled a Karl von Hase-Denkmal on the Fürstengraben at Jena on July 14th in the presence of a large gathering of the friends and disciples of the great Church historian. The address was delivered by his successor at Jena, Prof. Nippold.

THE home for aged and sick authors (the Schriftstellerheim) at Jena is now in the possession of an endowment of nearly 50,000 marks. The appeal to the German princes and states for subscriptions to this hospital for scholars has called forth many generous gifts, and probably more may be expected. It will interest newspaper men to know that *Journalisten* are expressly mentioned amongst the persons for whose benefit, as "authors in illness or old age," the institution has been planned.

By an unfortunate oversight the International Congress of Publishers at Leipzig was described in our last number as to take place this year instead of next. It will, in fact, meet in June, 1901.

THERE were presented to Parliament on July 26th, but not yet issued, Reports of the Historical Manuscripts Commission on the papers at Chequers Court in Buckinghamshire, on the papers of Lord Montagu of Beaulieu, and on those of the Beverley Corporation, in three separate volumes.

IN addition to the Parliamentary Papers already named, we note the appearance of Education, England and Wales, Report for the North-Western Division (2*d.*); Return of the Number of Women on Technical Instruction Committees of County and Borough Councils, &c. (1*d.*); Annual Statistical Report of the University of St. Andrews (1*½d.*); and Accounts of the Intermediate Education Board for Ireland, 1899 (1*d.*).

SCIENCE

ZOOLOGICAL LITERATURE.

An Account of the Deep-Sea Madreporaria and Brachyura collected by the Royal Indian Marine Survey Ship Investigator. By A. Alcock, M.D. — Nearly thirty years ago the Council of the Asiatic Society of Bengal was inspired to approach the Government of India with a view to procuring official sanction and the necessary funds for carrying out a systematic investigation of the living organisms inhabiting the seas of British India. The proposals laid before it were cordially received by the Government, and three years after their inception the views of the Council were realized in practice by the establishment of the Marine Survey Department as at present constituted. It was not, however, until 1881 that the construction of the Investigator — a paddle steamer of 580 tons, properly equipped with apparatus for deep-sea research — enabled the officers of the Survey to start dredging in water over one

hundred fathoms deep. Since 1885 a series of disconnected preliminary papers dealing with the specimens collected have been published in various journals, and up to the present time the molluscs, fishes, stalk-eyed crustaceans, madreporarian corals, hexactinellid sponges, and most of the echinoderms have been worked out. The first of the independently published reports dealing with the madreporarian corals and the deep-sea crabs are now to hand. For the naming of the corals Major Alcock, I.M.S., is responsible. In the case of the crabs, a share of the work was taken by Capt. Anderson, I.M.S., his successor as surgeon-naturalist of the Survey, and by the late Prof. Wood-Mason, his predecessor as Superintendent of the Indian Museum. These names and the excellence of the plates that accompany the text render criticism of the latter superfluous. One interesting point that Major Alcock has discovered and lays great stress upon in his introduction must be briefly noticed. Upon tabulating the results arrived at by the determination of the Investigator material he finds that the deep-water fauna of the Indian seas is more akin to that of the Mediterranean and of the tropical and temperate North Atlantic than to that of either the Japanese or Australian seas, although these are now in open communication with the Indian Ocean, and present no barrier to the free migration of species from one to the other. The North Atlantic and the Mediterranean, on the contrary, are cut off from the Indian Ocean by the entire continent of Africa, the Suez Canal being of too recent date to be considered as a factor in this connexion. That the similarity above mentioned is not due to the migration of species round the Cape of Good Hope is shown by the circumstance that the South Atlantic has no share in it. Hence we are forced to conclude, with Major Alcock, that there must formerly have been an open sea-communication between the Mediterranean and the Indian Ocean—a conclusion which, according to Suess, is strictly in accord with the evidence of geology, which teaches us that in early tertiary times seas extended from Europe, across the Sahara and Arabia, far into India.

Descriptive Catalogue of the Tunicata in the Australian Museum, Sydney, N.S.W. By W. A. Herdman, D.Sc. (Printed by order of the Trustees.)—One of the most important morphological discoveries of the latter half of this century is that of the existence of an undeniable genetic relationship between those molluscoid marine organisms, the ascidians or sea-squirts, and the vertebrate phylum, formerly held to contain nothing "lower" than the fishes. This discovery gave an impetus to the study of the group, and invested it with a dignity to which in former years it could lay no claim. Although enjoying a cosmopolitan distribution, ascidians attain their maximum of development in the seas of Australia and New Zealand. Recognizing the probable value of the collection contained in the Sydney Museum, the late Dr. E. P. Ramsay wrote, with the sanction of the Trustees of that institution, to Prof. Herdman, requesting him to undertake a descriptive catalogue of the species, Prof. Herdman being well equipped for the task by the knowledge and experience gained from reporting upon the Challenger's material. Unhappily, Dr. Ramsay died before the completion of the work he had initiated in 1887, and the financial crisis in Australia delayed its progress for seven or eight years, with the result that the catalogue did not appear in print until 1899. The catalogue deals only with the Ascidiacea, the sessile, mostly fixed, simple and compound ascidians. No representatives of the Larvacea or Thaliacea were contained in the collection, these orders being poorly represented in the Australian seas. The volume does not purport to be a complete monograph on the Australian Ascidiacea, being restricted, at the request of the Trustees,

to such descriptive matter as was considered necessary for the elucidation of the systematic position of the species. Nevertheless Dr. Herdman has added a list of the species known from the Australian seas, and has given in the introduction a brief account of the structure and life-history of a typical ascidian, to help students over the initial difficulties besetting the study of this class of animals. The richness of the collection in new forms may be estimated by the fact that sixty-three species are described for the first time in this catalogue. The families and genera into which they fall are characterized in full, and their essential structural features are illustrated on forty-five plates, each containing many figures drawn by the author himself. In short, the work put into the catalogue renders it invaluable as a basis for the study of Tunicata in general, and of the Australian forms in particular. We cannot conclude this notice without offering our congratulations to the Trustees of the Sydney Museum, who, by wisely allowing their collection to be sent even over thousands of miles of sea to the recognized authority for determination, have secured for Australia a large number of valuable types and of accurately named specimens, and have at the same time benefited science by making known many new forms of life. The wisdom of this proceeding casts an unpleasant reflection upon the state of affairs in our own national museum, where the authorities, hampered by an antiquated Act, cannot send specimens beyond the precincts of the building at South Kensington, though it is stocked with material which the undermanned staff is incapable of dealing with.

Zoological Results. Part IV. By Arthur Willey, D.Sc. (Cambridge, University Press.)—It must be highly gratifying to those with whom lies the award of the Balfour Studentship to see how completely Dr. Willey justified his selection for that post and the extension of his tenure of it for two years beyond the allotted time. Although search after the eggs and embryos of the pearly nautilus was the main object of his visit to the islands of the South-Western Pacific, Dr. Willey used his time and opportunities in other directions as well, and to such good purpose that the memoirs upon the material he collected are already twenty-seven in number, and are far from finished even now. Part IV. of the 'Zoological Results' of his expedition has just appeared, and contains ten reports, anatomical and systematic, upon a variety of subjects, ranging from the distribution of the feather tracts in the embryo and nestling of the mound-building "turkey" (*Megapodius*) to the anatomy of the coral *Cenoposammia*. The latter, by Mr. Stanley Gardiner, contains some important conclusions relating to the homology of the body-layers in the Actinozoa and Triploblastica. Perhaps the most interesting paper of the series, however, is that by Mr. Lister describing the characters of a new species of sponge, *Astrosclera willeyana*, which was found growing on dead coral at a depth of thirty-five fathoms in Lifu Island. This sponge differs so remarkably from all existing members of the Porifera in the structure and mode of growth of the skeleton, the distribution of the pores, minuteness of the ciliated chambers, &c., as to occupy an isolated position in the class. Curiously enough, the mineral constituent of the skeleton is aragonite and not calcite. In short, without wishing to exaggerate its importance, we may say that, in point of interest to zoologists, *Astrosclera* must take a high rank amongst the many new forms of life that have been described in Dr. Willey's 'Results.'

ASTRONOMICAL NOTES.

The planet Mercury will be at greatest western elongation from the sun on the 19th inst., and visible before sunrise from about the 14th to the 25th. Venus is a brilliant object

in the morning, and moves during this month in an easterly direction through the constellation Gemini; she will be in conjunction with the moon on the 21st. Mars is in the same constellation to the west of Venus, and is slowly increasing in brightness. Jupiter and Saturn are both visible in the evening, the former in the western part of Scorpio, and the latter to the east of him in the constellation Sagittarius. The Perseids, or August meteors, are due next week, but the moon being full on the 10th, the principal night of the display, will somewhat diminish their conspicuousness.

A new bright comet (b, 1900) was almost simultaneously discovered by M. Borrelly at Marseilles and by Mr. Brooks, of the Smith Observatory, Geneva, N.Y., on the morning of the 24th ult. It was described as equal to a star of the eighth magnitude, and having a stellar nucleus and a small tail. When first seen it was situated in the constellation Aries, and moving in a north-easterly direction.

From an examination of the Draper Memorial photographs Mrs. Fleming has discovered the variability of a star in the constellation Aquila. It first appears on one taken on April 21st, 1899, when it was of the seventh magnitude; on the following October 27th it was of the tenth, and on the 7th and 9th ult. not much brighter than the twelfth magnitude. The spectrum was found to be monochromatic, resembling that of a gaseous nebula.

GEOGRAPHICAL NOTES.

The Innsbruck Section of the German and Austrian Alpenverein has just issued a complete catalogue of the Alpine huts in Tyrol and Vorarlberg. In the two lands there are at present 235 Schutzhütten and Unterkunfts-häuser: 123 of these are the property of the different sections of the German and Austrian Alpenverein; 18 belong to the Austrian Touristenklub; 9 to the Società degli Tridentini in Roveredo; 4 to the Vienna Alpine Club; 2 to the Munich Turner-Alpenkränzchen; and 1 to the Turin section of the Italian Alpine Club. The rest are private property.

The *Revue de Géographie* is publishing a series of articles on the geographical sections of the Paris Exhibition. Of course, there is much to be found at Paris likely to interest the geographer, but upon the whole he will meet with very little that is new to him or particularly interesting. The historical section, which might have been rendered exceedingly attractive, is fragmentary and disappointing.

In the last number of the *Journal* of the Manchester Geographical Society are to be found popular accounts of a voyage up the Amazon by Dr. J. Jones, of a trip in the Carpathians by Mr. S. Wells, and of the Barrage of the Nile by Mr. Alderman Bowes. We are glad to learn that the Society is flourishing under the management of Mr. Sowerbutts. Its collection of maps and books seems to be increasing rapidly, and it numbers nearly nine hundred members. It is rather curious that in the list of vice-presidents, of whom there are thirty-three, Cardinal Vaughan should be given precedence of a duke, two earls, the Bishop, and the Lord Mayor of Manchester!

The second part of Sousa Viterbo's *Trabalhos Nauticos dos Portuguezes*, published by the Academy of Sciences of Lisbon, is nominally restricted to "constructores navaes," but, as a matter of fact, deals also with numerous pilots and navigators and travellers, whose names did not appear in the first part, or concerning whom the compiler has discovered additional information.

A *School Geography of the World*, by Lionel W. Lyde (Black), deals more especially with political and commercial geography, and will no doubt prove of some use alike to teachers and learners. Still, in case of a second edition, it would be as well if the whole were carefully

revised. Mountains can scarcely be said to "attract" clouds; the Vosges and the Black Forest are said to branch off from the Alps and merge in the great European plain, which they most certainly do not. The Portuguese never effected a settlement at the Cape, nor can the "scientific exploration" of Africa be said to have been begun by Bruce. We are told that "the best hams are 'Cumberland,' 'Westmoreland,' and 'Belfast,'" when, as a matter of fact, Yorkshire commands the best price. The author avoids the use of figures, but surely it would be more satisfactory, and quite as easy to remember, if we were told that Mount Etna rises to a height of 11,000 ft., instead of that it is "twice as high as Ben Nevis." The Mississippi is assumed to be twenty times as long as the Thames, but the length of the latter is nowhere given!

Science Gossip.

In the autumn season Mr. Fisher Unwin will add to his "Masters of Medicine" series a monograph on 'Thomas Sydenham,' by Dr. J. F. Payne. Sydenham, who has been named "the English Hippocrates," anticipated modern practices in many ways, more especially in a minute study of predisposing causes, external and internal, and in assisting natural crises.

To our record last week of educational benefactions in July should be added a further mark of Lord Bute's goodwill to the University of St. Andrews. The late Lord Rector has founded a new chair of anatomy, at a cost of 20,000*l.*, on condition that Mr. Musgrave, the present Lecturer in Anatomy, shall be the first professor.

The distinguished mathematician Prof. Lipschitz, of Bonn, has been unanimously elected foreign correspondent of the Académie des Sciences.

The Parliamentary Papers of the week include the Report of the Inspectors of Irish Fisheries (1*s.* 2*d.*); the Annual Report of the Fishery Board for Scotland (3*s.* 9*d.*); Reports from Her Majesty's Representatives in Germany and several other Countries on the Metric System (3*d.*); and a Report of Her Majesty's Astronomer at the Cape of Good Hope to the Lords of the Admiralty for 1899 (2*d.*).

FINE ARTS

Rubens: his Life, his Work, and his Time.
By É. Michel. 2 vols. Illustrated.
(Heinemann.)

THESE sumptuous volumes rank in typography, binding, and size, as well as the excellence and abundance of their illustrations, with the admirable 'Rembrandt' of the same author, and they are, like that work, a translation from the French. They owe much to Miss E. Lee in regard to technical matters, and on the whole she has performed her task better than Miss F. Simmonds—the translator of the preceding monograph—contrived to do.

Each biography is a monument of astute and indefatigable research. The monograph on Rembrandt no doubt made more demands on the author than his later book, and as a piece of literary art these volumes on Rubens are decidedly superior, while those on Rembrandt give the reader more to think about. Of course Rubens is a much easier artist to write about than Rembrandt. If we except his birth and some part of his father's career, everything concerning him is, so to say, open to daylight; even his diplomatic missions have been made toler-

ably clear. Yet there were, seemingly, crooked passages in the artistic career of both the masters. With Rembrandt critics dispute about certain etchings. Rubens sold as his own to patrons such as the Duke of Buckingham pictures in which well-instructed criticism refuses to recognize that he had any part except in the fundamental designs. Something like this has been said of Titian's dealings with Philip of Spain.

M. Michel often quotes the opinions and technical criticisms of Fromentin in his admirable 'Les Maîtres d'Autrefois' with singular judgment, and it is not without a degree of amusement that we have read certain passages, such as p. 223, vol. i., in which, on points of technical criticism, M. Michel feels himself compelled to differ from Dr. Bode. M. Michel displays great cleverness in making the most of a casual hint by an older and perhaps dull writer who saw nothing that was not actually obvious. Thus, giving local colour to a note by De Piles in the 'Abrégé,' our author describes Rubens's supposed emotions when he looked about him on arriving at Rome in August, 1601:—

"We can imagine his emotion, and the ardour with which he sought to gratify his impatient curiosity. Under the burning summer sun, in the midst of the silence and desertion of the Forum, he might have been seen traversing its scattered ruins, stopping here to sketch a temple, a colonnade, or a triumphal arch..... What objects for study or admiration were revealed to him! How all the past, which in his reading he had endeavoured to call up, now appeared before his artist's eyes, illuminated by the brilliant light beautifully framed by the soft colouring and harmonious lines of the mountains of Albano."

In the former work there is much less of such writing, which hardly prepares us for a page or two of highly sensible remarks on the comparative influence of Michel Angelo, Raphael, Van Veen, Baroccio, and Caravaggio on Rubens. There is no doubt that it was the influence of Rembrandt, though he was much the younger man, rather than that of any of the artists who merely aimed at contrasts and forced their light and dark tones and their light and shade in an unnatural measure, which allured Rubens to the study of chiaroscuro. Rubens was much too fine a master and too true a realist not to see the greater truth in the work of Rembrandt, for even in his earlier pictures, such as Rubens may have seen, it was manifest that he was carrying further and to a subtler pitch the methods of Frank Hals on the one hand, and of the painters of interiors of churches on the other, such as Paul Neefs and Steenwyck, to whom nature herself taught the secrets of an harmonious light and shade and chiaroscuro in its rudiments. Like his pupil Van Dyck, Rubens was profoundly affected by the works of the Venetians and Paolo Veronese, and it was they who taught him the frequent employment of masses of black in such great works as the so-called 'Philosophers' in the Pitti, where, so to say, the Venetian system came to life again. Before he went into Italy light pervaded Rubens's pictures to a much greater extent than subsequently, and they were not so far removed from the methods of the earlier Flemings and Dutchmen, such as Thomas de Keyser, as they

afterwards became. This may be tested at Munich better than elsewhere, in the fine group of himself and Isabella Brant, his first wife, a sort of glorified Dutch masterpiece, with very little of Italian art in it, delightful, too, as reflecting through nearly three hundred years the happiness and exuberant vitality of the lovers, who appear to be still alive when we look at them.

So much for the technical part of one of the most important episodes in the artistic life of Rubens. In respect to other and hardly less interesting phases of his career, it is pleasant to say that it is impossible not to recognize the zeal, care, and sympathy of our author. Of course the subject itself presents exceptionally few difficulties; indeed, so large and bold is the craftsmanship of the master that one may almost say of it that he who runs may read it with ease. Now and then, no doubt, some sort of difficulty arises, as when critics have to decide with regard to the portrait called 'Gevartius' in the National Gallery, which was long a subject of debate, and later, with greater difficulties in the way of a decision, whether other portraits at Dresden and in the Liechtenstein Gallery at Vienna are by Van Dyck or by Rubens. It is permissible to hold an opinion either way, so closely are the pros and cons balanced. Now it is hard not to say that a Van Dyck is a Rubens; sometimes he deserves mercy who takes a Rubens to be a Van Dyck. Chap. ix. of M. Michel's monograph is largely concerned with this subject, and its evidences of acumen and industry are truly precious, and, even if we side sometimes with tradition, sometimes with Dr. Bode, and at another time with his French critic, we highly appreciate the arguments and good taste of the latter.

Concerning the personal career of Rubens this biography is a real acquisition; if anything could induce us to desire that it had been postponed it would be that such an extraordinary amount of new matter concerning Rubens has turned up of late that we must always hope that more and yet more may be exhumed from muniment rooms and archives. It is but recently that a complete copy of the master's will and the accounts of the liquidation of his property—portions of which only were previously known—came to light. The results are hardly so important or so full of sorrowful significance as the similar papers concerning Rembrandt, but, as regards Rubens and his happier fortunes, nothing could be more welcome. Already the 'Nouvelles Recherches sur la Naissance de P. P. Rubens,' by M. du Mortier, 1862, are out of date together with his previous 'Recherches,' 1861. The foundation of our knowledge of Rubens is due to Sandrart, but a vast amount of side-light, and not a little correction, has come to us in modern times. MM. Baschet, Vilamil, Justi, Gachard, Carpenter, Ruelens, Max Rooses, and others have piled up a huge heap of biographical matter, of which the volumes before us supply an ample digest made by a writer of more than ordinary expertness and diligence. M. Michel tells us that he first appeared as an art critic in 1879, having the fine collection of Rubens's pictures in the Munich Gallery for his subject. It was a happy fortune which enabled him to do

this, and he has, he tells us, and every chapter shows it, undertaken copious researches in the same direction, guided by not less zeal than discretion. We covet a complete copy of Rubens's will, instead of the fragments before us; likewise we want a version in full of the catalogue of his possessions, and, even more than this, a fuller index than the imperfect one at the end of the second volume. All these desiderata would not have swelled the book to any considerable extent, but they would have added much to its value.

The personal history of Rubens affords so wide a range for our author that his book almost forms a history of the time, and, couched as it is in such excellent literary form, it is exceptionally attractive; so much so that few will fail to read it through. The writer begins with a careful and correct history of the intrigue of John Rubens, the painter's father, with no less a dame than Anne of Saxony, or the "Lais Princesse," as she was called, the second wife of William the Silent—a woeful intrigue, the result of which is wonderful, inasmuch as John Rubens was not, like other lovers of royal ladies, done to death. His escape from something worse than an imprisonment at Dillenburg was owing to William's dread of a scandal which would have damaged him politically; the prince's own conduct was licentious enough to have excluded him from a modern divorce court, while as to Anne of Saxony, not a word could be said in favour of the woman who is understood to have seduced the man from his lawful wife, Maria Pypelinex. The conclusion of the affair was not without dramatic elements, and M. Michel takes a touching view of the loving conduct of Maria Pypelinex when she knew of her husband's folly and danger: "She granted him an absolute pardon, and generously desired him not to mention her wrongs." John Rubens was imprisoned for nearly two years at Dillenburg and Siegen, and in dire straits for a time, but his wife's threat to reveal the secret of the prince's amatory intrigues is supposed to have been sufficient to preserve her husband's life. Nevertheless, the princess having confessed her guilt, her lover not being able to defend himself—indeed, he did not even attempt to defend her!—and illustrious blood being what it was in those days, it is difficult for us to accept in its entirety the opinion of our author (who is not the first to see the matter in the light these pages afford) and others, when they try to account for Rubens's father getting off ultimately, after torture. He was, it seems, at last released under a pledge "that he would not draw attention to himself." The account given here—which seems to us inadequate and imperfect—is in the main identical with that of Du Mortier. The immediate occasion of these inquiries and others which preceded them was a somewhat audacious claim put forward on behalf of the city of Cologne that it, and not Siegen, was the birthplace of Peter Paul. M. Michel is not at the pains to demolish the claims of Cologne, the importance of which exists only in the fact that, but for them and the complete refutation they have received, the point might have been still doubtful. There used to be what a lover of Rubens called

an "impertinente inscription" on the front of a house in the Rhenish city averring that "the German Apelles (!)" was born in that building on the 20th of June. The tablet went on to state that P. P. Rubens was baptized in the church of St. Peter at Cologne, where his father was interred. The last assertion is correct. Part of the discussion turned round a letter from P. P. Rubens himself to George Geldorp, a painter of London, which, it seems, had been erroneously translated from the Flemish original; in fact, the all-important phrase does not occur in the letter; it simply states that the writer had a great affection for Cologne because he had lived there till he was nearly ten years of age.

The death of Anne of Saxony at Dresden six months after the birth of the painter did not ensure a cessation of his parents' troubles; indeed, it was not until 1583 their sufferings came to an end. Four years after this John Rubens died at Cologne. There is very little doubt that the confusion regarding the birthplace of P. P. Rubens was due to Maria Pypelinex herself, who worried with her appeals Juliana, mother of Orange and the Count John of Nassau, his brother. She did her utmost to prevent the scandal of her spouse's intrigues spreading, and, as M. Michel tells us, invented the legend of an uninterrupted sojourn at Cologne, of the birth of her children there, and of the tranquil life enjoyed by her family. That her sons were born at Siegen, during a temporary, but unexplained, removal from Cologne, is now beyond question. The incredible part of the history is, we think, that to nothing but the infidelities of William the Silent and Maria Pypelinex's knowledge of them did John Rubens owe his life, and (this is what it came to) Peter Paul, his son, owe his birth, his father's freedom, at least, being forfeited two years before that event.

The fact is that it may be incapacity which compels us to think that John Rubens, who did not always go straight, was informed of some of the political secrets of the Orange party much more important than the follies of their leader, and involving the loss of heads as well as estates. Yet we believe that to his wife's knowledge of these secrets, and her resolute threats to use them in her husband's behalf, is probably due the escape of John Rubens from the ultimate penalty of his intrigue with the great lady, whose letter, let us add, dated "25 Marcij, 1571," to "Reubbens" (this is the spelling she adopted), acknowledges "the great and grave sin which you and I have committed." There would have been considerable difficulties in the way of punishing her because of this one out of many matrimonial slips. Her German relations used their influence with Orange to procure the release of John Rubens, and he at last consented. All these are personal matters, to which, we fancy, M. Michel does not attach sufficient weight, though his biography is extremely able, and, with the exceptions we have named, all that could be wished for.

It is more than probable that, as M. Michel remarks, neither Peter Paul nor his much-beloved brother Philip Rubens knew the whole truth about their father.

As their mother was the sole depository of the facts, she was the better able to conceal them from her sons. When Peter Paul was of an age to question her he was far away in Italy, and he was not destined to see her again. It is manifest that to her is justly due the eloquent eulogium with which our author closes his history of one of the strangest episodes in this biography. To her, much more than to his father, the painter owed those noble qualities which distinguished him through life and justified the affection of Beatus Moretus, who, writing to Philip Rubens, said, November 3rd, 1600, "I have known your brother from his childhood at school, and I loved the youth, with his amiable and perfect character."

This portion of the history of Rubens not only possesses intrinsic importance, but it serves as well as any other sections of the work we are reviewing to illustrate the character, and, in some degree, the value of M. Michel's labours as a critic. As to the remainder of the book, let it be said that, in a thoroughgoing way, M. Michel follows Rubens in every step of his extraordinarily brilliant career. The volumes are finely printed, and amply illustrated with hundreds of prints and cuts. An excellent catalogue of the master's works adds greatly to the usefulness of this translation.

Catalogue of Drawings by British Artists and Artists of Foreign Origin working in Great Britain. By L. Binyon. Vol. II. (Printed by order of the Trustees, British Museum.)—This is the second volume, arranged under the artists' names from D to H, of drawings preserved in the Print Room. It is compiled by the same gentleman as the former volume, which we have already examined tentatively, and, like it, it is a product of considerable labour and, though far from perfect, of great value. The system adopted is much the same as that which we have already described. It is convenient, but it is not always strictly adhered to; thus, sometimes a portrait is rightly mentioned as giving a "three-quarters" view of the face (p. 317), though, generally, the blunder of "three-quarter-face" is persisted in. From D to H, in such a catalogue, includes an assembly of highly notable names, such as those of the Danbys, De Wint, R. Doyle, Dyce, Flaxman, Girtin, Hogarth, Holbein, and W. Hunt. The poverty of the Print Room is painfully exposed by such a work as this; at the same time its multitudinous superfluities are made but too plain. Thus the nation possesses only five drawings by Francis Danby, while of John Doyle's ("H. B.'s") it possesses 411, to which, despite some compression, no fewer than fifty-two pages of the catalogue are appropriated! We are glad to see that there are fifty-five works by Edridge, portrait and landscape draughtsman; but it is inexcusable that the British Museum should possess but one drawing, a study of the nude, which is "attributed to William Etty"! There are 123 of Flaxman's drawings and 25 of Gainsborough's, which, nevertheless, hardly compensate us for having to house 102 of "Classic" Gell's neat and clever topographical drawings. Of Gillrays there are 91; of Girtins 108. We are more than satisfied with the number of drawings by Sir George Hayter. Of Thomas Hearne antiquaries can see thirty-three excellent and loyal drawings; while by Hogarth, besides the original of the "Tour," there are thirty. There are only twelve examples of William Hunt. We enter on a different part of our review when we turn to the biographical notes, which are generally sufficient. We do not care to know that the Rev. E. T. Daniell, who went to the East, was an admirer

of Blake, though it was the better for him; and it is hard we should be told that a poem of the Duchess of Devonshire's "inspired Coleridge with an ode," a statement which is meant to be true, but is not felicitous. The notice of W. Dyce is imperfect in all respects, for nothing is said about his being a master of the science of music and a fine instrumentalist. We feel a little puzzled about Mr. Brereton appearing "in a Trojan costume of the eighteenth century," though probably, as this attire comprised an ermine-trimmed cloak, A.D. is meant. Mr. Binyon's notes on Hogarth's drawings are careful and discriminating; but he might as well have referred to the elaborate 'Catalogue of Satirical Prints in the British Museum,' published by the Trustees, as it exhausts the subjects to which the drawings named in this book refer. At the same time the reproductions, with which the Trustees had nothing to do, in Herr His's book on Holbein, are noted under "Holbein, Hans." There seem to be no drawings by, or attributed to, the elder Holbein in the Museum; none by W. Evans of Eton, Henry Dawson, A. Day, or a score or two more who come within the limits of this volume.

A Dream of Fair Women, and other Poems. By Alfred, Lord Tennyson. Selected and illustrated by E. J. Sullivan. (Richards.)—When Mr. Sullivan undertook to make designs illustrating such poems as 'A Dream of Fair Women,' 'Eleanor,' 'The Day Dream,' and 'Lady Clare,' he ventured altogether out of his element. When he deals with those of the Laureate's verses which may be called sardonic and are tinged with bitterness, such as 'The Vision of Sin' and 'A Character,' there is an element of grotesqueness about his work that, partially at least, commands attention. But he fails in attempting the romantic element in Tennyson's 'Godiva' and 'The Lady of Shalott.' The low-bred type chosen to represent the "spiritual Adeline" is absurd enough, but of all the illustrations few would startle Tennyson more effectively than that which, in coarse, black lines, delineates Cleopatra unveiling "the polish'd argent of her breast to sight." Really, even in a "modern" illustration, beauty had need to go for something.

Le Musée du Louvre. 1^{er} Fascicule. (Paris, Société d'Édition Artistique.)—This quarto contains an introduction giving the history of the Louvre, written by M. Kaempfen, edited by M. Paul Gaultier, and illustrated by little cuts from miniatures, old drawings, and prints representing the building in various ages, stages of development, and conditions. A more detailed account will, we understand, follow in later issues. So far as we can see, the publication is likely to be of first-rate quality and real value, leaving nothing that is within its scope to be desired. It is to be the first member of a publication dealing with all *Les Musées d'Europe*, and it will appear in six volumes quarto, with 500 plates "hors texte." The literary part will be confided to the Keepers of the Louvre. In the part before us are included some good plates representing certain portions of the existing building.

THE ARCHÆOLOGICAL SOCIETIES.

Journal of the Derbyshire Archaeological and Natural History Society. Vol. XXII. (Bemrose & Sons.)—Haddon Hall has become celebrated as a show place. We wonder how many of those who visit it know anything whatever concerning the lords and ladies who in former days made it their home, with the solitary exception of Dorothy Vernon, who in legend, if not in authentic history, eloped and made a romantic love-match with John Manners. Mr. Carrington has done what we would fain hope will help to widen knowledge regarding the persons who have possessed Haddon. He has compiled an historical sketch of the manor and its lords,

mainly from record evidence in the possession of its present owner, the Duke of Rutland. It might have been extended with advantage, but what we have is carefully worked out. If it were enlarged and published in a separate form it would prove exceedingly useful, but in that case we must implore him to give the documents he quotes in the original Latin as well as in a translated form. A valuable series of household inventories have been preserved, ranging from 1623 to 1730, with the names of all the rooms and catalogues of their contents. From these some extracts are quoted. Among the silver plate in 1639-40 there was "a mortar and pestell." Mortars made of precious metal must always have been uncommon. We are not aware that any of English make have escaped the melting-pot. It is probable that they were very small and used for pounding scents and valuable spices. Belted Will Howard possessed one in his castle of Naworth, and one of the Fairfaxes had another at Walton in Yorkshire in 1624. The Rev. Charles Kerry has compiled an excellent account of the stained glass in the windows of St. Nicholas's Chapel at Haddon Hall. It has suffered much, but when the series was complete must have been of great interest and beauty. The same gentleman has also furnished a translation of some fourteenth-century court-rolls of the manor of Baslow. They will be of no little interest to those who desire to reproduce in thought the rural life of five hundred years ago. Among payments we come upon a "shroud" for a mill which cost two shillings. Mr. Kerry thinks this may mean a wooden cover for the millstones. Is it not more likely to have been cloth made of hemp, harden, or sacking as we should now call it, used for covering the sails? Bushels made of brass, as standards of dry measure, were by a statute of 1670 ordered to be chained in every market-place. Once, therefore, they must have been pretty common, but now nearly all of them have vanished. The only one we remember to have seen was in a village in Cumberland. Mr. W. R. Holland possesses one which formerly stood in the market-place at Ashbourne, of which he gives a good engraving. It bears the royal arms and is dated 1677. The authorities were, therefore, somewhat dilatory in providing themselves with the regulation "strike skep," as we may be sure they called it, unless, indeed, some accident had happened to the one of which they were bound to have possessed themselves, under a penalty of five pounds, some seven years before. An amusing political squib has been communicated by Major J. H. Leslie. It relates to the Derbyshire regiment raised by the Duke of Devonshire for the purpose of acting against the Scotch in 1745. It was evidently the production of some Jacobite. We are glad that it has at last found its way into print.

The Yorkshire Archaeological Journal. Published under the direction of the Yorkshire Archaeological Society. Part 59. (Leeds, Whitehead & Son.)—The present issue is devoted almost entirely to the Cistercians. We have, in the first place, an elaborate paper by Mr. J. T. Micklethwaite, who is an authority on all things relating to English monasticism, on the Cistercian Order. It is from many points of view well worth attention, but can claim no special connexion with Yorkshire, except from the fact that the county was rich in houses of what their contemporaries were wont in their popular speech to call "Sistewys," and that it has so happened—perhaps, among other more remote causes, from the prevalence of good building stone in the shire—that several of their houses have suffered by comparison less at the hands of the spoiler than equally important fabrics in other parts of the country. The growth of the Order in England, as elsewhere in the West, was very rapid, and therefore foolish reasons have been forthcoming to account for it. The personality of St. Bernard, powerful as it was, cannot have had much effect here; the fact

that the Order was non-political, and that it arose at a time when human thought was deeply swayed by those spiritual yearnings of which the Crusades are the most obvious but by no means the only evidence, was undoubtedly the chief cause. The Order has, in recent days, been called democratic, and even socialistic, in its latent tendencies. In this there is, no doubt, a certain element of truth, but it is always useless, and often pernicious, to use words out of their historic meanings. They have, too, been called mediæval puritans, which is still more misleading. Puritan, as thus used, means something very nearly the antithesis of the Cistercian ideal; that included, among other things, an avoidance of luxury, but in no sense a passion for ugliness, or even a disregard of beauty. Wander as widely as you may, wherever the old Cistercian buildings have escaped destruction, you will find, notwithstanding all local differences, a beauty of form which is still a delight to all who can appreciate the higher characteristics of architecture. There cannot be a doubt that the grip of the consolidated feudalism which was then in its most rigid stage induced many who would otherwise have been content to lead worldly lives, to have become fathers of families and tillers of the soil on their own account, to seek refuge as *conversi* in the monasteries. The life was assuredly not a harder one than that of those who were without the gates, and such as adopted it had the certainty of being provided for when sickness or old age came upon them, and what in those times men valued even more, the prayers of the community when laid to rest in the cemetery garth. The first English Cistercian monastery, that of Waverley in Surrey, was founded in 1128, but the increase became so great that within a quarter of a century the general chapter of the Order forbade any more being founded. They had already reached the number of 330. We, however, do not feel by any means certain that instances might not be produced of the relaxation of this rule. Mr. Micklethwaite's account of the life led in a Cistercian monastery is instructive, but he has done himself and his readers injustice by compressing it into so narrow a space. It will come as a surprise to many that the Cistercians received the communion in both kinds. If the communicants were few they received the wine directly from the chalice, but if many it was imbibed through a silver pipe, known as a *fistula*, or reed. It would be interesting to know when this custom became obsolete. Mr. W. H. St. John Hope's paper on 'Fountains Abbey' is the best account of the building which we have seen. We are glad to find that he does justice to the memory of the late J. R. Walbran, a local antiquary now well-nigh forgotten, whose untiring study of the fabric and its history, though he made grave mistakes, has been the foundation of nearly all that has been written since. We are informed by Mr. Hope of a fact of which we had no previous knowledge, that the excavations carried on by the late Lord de Grey between the years 1848 and 1854, which led to such important discoveries, were the result of a tract privately circulated by Walbran. Before that time the buildings were much clogged with rubbish, and the large irregular block to the south-east of the church, which had been almost entirely demolished in the early part of the seventeenth century by Sir Stephen Proctor for the purpose of building Fountains Hall, was practically unknown. When the bushes and mounds of *débris* with which it was hidden were removed the foundations of a vast hall were exposed. It is 170 ft. long by 70 ft. wide. This at the time was regarded as a part of the abbot's house, and it goes by that name at this day, but from comparison with the plans of other religious houses it has become certain that the lodging of the abbot was a far humbler structure, and that this sumptuous apartment was built for an infirmary,

and continued to be used as such until the corporation was dissolved. It is not easy to exaggerate the importance of this discovery, whether it be contemplated from the architectural or the social point of view. Mr. Hope has corrected other errors of identification, but these are of less account. The paper is illustrated with several excellent engravings, some of which have been used before.

THE ROYAL ARCHAEOLOGICAL INSTITUTE.

(Second Notice.)

CONTINUING the programme, the members on Saturday, July 21st, assembled at the Royal Irish Academy for the annual business. It was understood that the report was most favourable, that the balance in hand was good, and that there were no liabilities. Proceeding next to Christ Church Cathedral, the party was welcomed by the Dean. Sir Thomas Drew then gave the history of the edifice. Much that had been written, he said, was very unsatisfactory. It had been long neglected and in ruins until recent times. In his own memory people walked in the nave and did business. It had undergone so many mutilations and changes that it was full of surprises, and told its own story. St. Patrick's, on the contrary, was a Salisbury in its way, all of one period, so that interest in it was soon exhausted. The original ground plan was Danish; this was followed by an Anglo-Norman building in the twelfth century, of which there were yet some remains. The structure showed the influence of the English builder. The masons came from Somerset, and the stone was the same as at Glastonbury, probably from Douling, near Shepton Mallet. There was once there a fraternity, the brothers and sisters of the congregation with special privileges. During some excavations made in 1867 he discovered a burial of several laid in rows, each with a copper coin on the breast bearing the emblem of the Trinity. Some of these coins were exhibited. The manuscripts known as the Black and White books—these were shown—were still of legal value, as they gave an accurate history of the boundaries of ancient Dublin. There are neither brasses nor chantries in the cathedral. The lectern was the first from which the liturgy was read in English. Some time was then spent over the Lombard stone or tablet and its inscription. The language was declared bad, being Italian, Spanish, and Norman French. John Lombard, it was suggested, might have acquired the name as a settler, although he might also have belonged to a builders' guild. Sir Henry Howorth said the words were well cut and well separated. He suggested that whilst John Lombard was plain enough, the next word was a personal name also, viz., Gorman; thus he would read it as John Lombard de Lucca, Gorman de Parma, and the lady De Asturias. Sir Thomas Drew, in reply, defended his position and gave the date of the stone as from 1170 to 1179. The crypt next was visited, where is seen a tabernacle of the time of James II., when Mass was set up in the church. The plate and other treasures were inspected in the Dean's room. After luncheon a visit was paid to Kilmainham Hospital, where the party was welcomed by Capt. Fielding, the adjutant. First the cross of Murrough O'Brian was examined, then in the hall the armour and weapons. Cleaning and repair are in progress, so that the historical paintings have been stored away for the time. In the chapel the ceiling, the Queen's window (given by Her Majesty in 1849), and the carving received attention. Next the Four Courts were visited, and after them the Record Office, where, by the courtesy of Mr. Berry, the keeper, many curious, rare, and valuable things were exhibited. The earliest is a grant from Strongbow to Hamund, a Dane, about 1174. An award in Irish, signed by a

Brehon, or judge, was read aloud, first in Irish, and then translated for the general benefit. The parish registers of Ireland are kept here, and it is surprising how little space they occupy. Driving on to the Custom House by invitation of the Commissioners, Mr. Robertson and Mr. O'Shaughnessey, and Mr. Cochrane on behalf of the Board of Works, who received them as they entered, the visitors inspected this fine building, and here a welcome tea was served.

In the evening Dr. P. W. Joyce read a most instructive paper on 'The Truthfulness of Irish Records.' He said he purposed to prove that ancient Irish records were absolutely trustworthy, with such limitations as were always necessary. He divided them, for tests of accuracy, into three heads—historical and romantic tales, annals, and genealogies. Upon these—a mixture of truth, imagination, and exaggeration—ancient history depends. The annals and the genealogies were more trustworthy than those of any other nation. As a test of accuracy he took physical phenomena, such as eclipses, the testimony of foreign nations, and the consistency of the Irish records. Examples were given, not selected specially to prove a conclusion, but taken at hazard. Tested thus, the records stood the ordeal of criticism. Of the historical tales a vast number were of the eighth and ninth centuries, some being historic, some half and half, some unmixt fiction. The annals recorded events with extreme care without fictitious embellishments. He referred, as a first example of his argument, to the solar eclipse of A.D. 664. Bede, writing of this after the event, and using the Dionysian cycle, makes it happen on May 3rd, two days wrong. The annals of Ulster give the correct date, May 1st, and even the hour, a striking proof that the event had been recorded by one who saw it. The history of the wars of the Gaels, early in the eleventh century, says that a battle was fought near Dublin on Good Friday, April 23rd, 1074, that it commenced in the morning at sunrise when the tide was full in, and continued the whole day till the tide was again in flood in the evening, when the foreigners were routed. Thus the defeated Danes could not reach their ships in the bay, accessible enough at low water. The test being applied here, high water in Dublin Bay April 23rd, 1074, was at flood that morning at 5.30, and the evening tide was at 5.55, thus showing that the account was written by an eyewitness. Other examples were given down to more recent times, and showing how confirmation may come from unexpected quarters. The consistency of these records was thus proved and a most admirable paper concluded. The President, thanking Dr. Joyce, considered the paper most scholarly and the trustworthiness of these documents well proved. Dr. Joyce here strongly urged that some one should contradict him—he much wished to be contradicted. Dr. Monro, noting that all mention of place-names had been omitted, said there was not a word that he could contradict. Dr. Joyce had hoped, as there were various nationalities present, that he would have found differences of opinion. He then asked Mr. Russell, who was present, to recite one of his own poems in Irish. This was done, to the great satisfaction of all. It was also hoped an example in Gaelic might have been heard; but this would not come. Miss Thomas then kindly gave a recitation in Welsh.

On Monday the start was for Kells. Carriages conveyed the party to Cairn, where Canon Healy again became the guide. At St. Kieran's well he gave some account of these holy wells found in many countries. The majority present here saw for the first time a pagan custom still in full force. After this came the Termon crosses, close by, which the Canon thought were sanctuary under Brehon law. The ogham stone found a short time since was minutely examined. At Kells luncheon was served in the

court house, after which the guide discoursed at the cross in the town and then led the way to St. Columba's house, a stone-roofed building in a style peculiar to Ireland. Canon Healy gave the date as about A.D. 812. The building is arched with stone; above this is an apartment originally divided into three rooms of unequal size, the largest lighted by a small aperture at the east end. In this room is a flat stone, known as St. Columba's bed. At the church Canon Healy noted the inscription on the outside wall recording the re-edification of the building. The old Celtic cross close by he considered genuine. On another cross he pointed out the difference between the Anglo-Norman and Irish form of the crucifixion. In the Celtic form the body is clothed, the feet tied with a cord. There is a known date when the cross in the churchyard was perfect, and it was hoped the missing part would yet be recovered. The old Irish brooch was here seen as worn. After a stop at the Round Tower, where the local tradition was given, the last cross was examined. This was extremely interesting. It has often been disputed whether these crosses were of local work, but this one is set up unfinished, the side slabs still remaining imperfect, showing that it was being made on the spot. Judge Baylis having thanked the Canon for his kindness and courtesy, the party walked to the station, and duly arrived home.

In the evening the Antiquarian Section was continued, and in the absence of the President, Sir Thomas Drew, Mr. E. W. Brabrook, C.B., a Vice-President, took the chair. Miss Margaret Stokes then read a paper on 'The Signs of the Zodiac on the Base of Muiredach's Cross, Monasterboice.' The celestial signs, said the reader, were as naturally associated with the lives of our forefathers as the days of the month were with ourselves. The year with its four seasons and its twelve months is a figure of Christ with His four evangelists and twelve apostles. In the ancient laws of Ireland there is a poem showing how the king of heaven ordained the procession of the sun through the twelve signs. In other early Irish poems the same idea is found. The custom of ornamenting churches with the calendar and the zodiac prevailed in ante-Christian temples. Thus is found in the Byzantine period the idea in Christian art of using the signs of the zodiac to illustrate the stages of human life. Dealing with the Monasterboice cross, Miss Stokes said that after close investigation she found the spring months well represented on the eastern side, winter on the northern side. She was able also to trace or identify the figures on the other sides by help of comparative study, and hoped to establish the proposition that the frieze on this cross represents the procession of the four seasons and the sun through the zodiac. The representation of Aquarius seemed curious, the Irish image being a centaur carrying a tree. By means of many drawings and rubbings suspended on the screen each panel was described, and the whole argument made quite clear. The base represented the Creation, next came the heavens, then animals, then the Fall. The embroideries were carefully worked. The story of Goliath and David was curiously represented, the giant being on his knees, because if he had been on his feet he would have been too large for the panel. One panel in these crosses was always local; here it represents the founder of the church. Any interpretation of some of the panels must at present be guesswork, yet as the eastern and northern sides were recognizable, there was good ground for arguing that the other sides contained the missing parts of the allegorical story. It was all beautiful workmanship for such an early date. The Chairman thanked the reader for her valuable paper, remarking that such sculptures were really at the time the books—visible books, telling their story to a people who could not read. Sir

Henry Howorth, after a few complimentary words for the great work Miss Stokes had done in rescuing archaeology from the absurdities of the last century, asked if it were certain that Aquarius is shown carrying a tree; it hardly looked so to him. He also asked if the Irish crosses showed in subject a pagan and Christian overlap. Mr. Micklethwaite said Irish subjects were found in England, the forms being common to both countries. Mr. Garstin thought that if the question of overlap were raised it would require more time than they could then possibly give it. Dr. Monro pronounced the paper a masterly lesson in archaeology, every statement the result of close study verified from other sources, marking the work of a really scientific archaeologist. Miss Stokes, in reply, said no doubt overlap occurred; she was following up the subject, and therefore would not say more then. The discussion having ended, Miss Stokes readily gave information and showed her portfolio of drawings which could not be suspended.

With still lovely weather on Tuesday the start was for Drogheda, where carriages and cars were ready for the drive to Monasterboice. Here Mr. Coffey remarked on the high cross, the subject of the previous evening's paper, and the cross was closely examined. The sculptures on the other crosses have not yet been defined. The church and then the round tower, the largest and supposed to be the latest, received due attention. Mellifont Abbey being reached, Mr. Anthony Scott, under whose care, as representing the Board of Works, the ruins now are, gave some account of what had been done there. It was a Cistercian house, and after the Dissolution converted into a castle, and so later suffered in troubled times. After inspecting the remains Mr. Micklethwaite said it was a highly interesting church, certainly a novelty to English antiquaries. The position of the cloisters was quite unusual. He differed from some present local ideas about the various chambers and parts. The rectangular room in which the pavement is now preserved, called a chapel, was the chapter-house. The refectory, the kitchen, and the warming-house could be traced. The octagonal building opposite the frater is called the baptistry, also sometimes the chapter-house. As it is open at the sides it could be neither, and was really the lavatory. The roof would be supported by a centre column, and through or by this and a cistern above the troughs around it would be supplied with water. A slight digging would probably help to prove this. The ground plan westward of this was the residence of the *conversi*, or working brothers, who, not being professed, lived by themselves.

Mr. Peers drew attention to the chapter-house as a thirteenth-century structure, and pointed out that the east window has had brick tracery and a brick moulded label outside, very early brickwork which should be thoroughly examined.

After luncheon the drive was continued, by permission, through the fine grounds to Townley Hall. Here a halt was made, the President paid his respects, and Mr. Balfour, the owner, exhibited a sword, once the possession of William III.

Arrived at Dowth, the party explored the large tumulus, and by the aid of candles its chambers below were visited. Mr. Coffey, who has given the best account of these remains in the *Transactions* of the Royal Irish Academy, described it as the place or burgh on the Boyne, a great artificial mound, a big cairn. The chambers are scored with spirals and a ship, &c., and were used in early historic times as hiding-places. The whole mound was originally encircled by a ring of stones. Mr. Garstin thought some of the markings might be Danish, as the Danes came up the Boyne about A.D. 850. Sir Henry Howorth thought these mounds were used down to the Christian era. The rocks in Sweden bore marks of boats with men in them.

The drive home was by the Boyne, passing close to the battlefield.

In the evening the concluding meeting was held, when hearty and genuine thanks were accorded to Lord Rosse, the Lord Mayor, the Royal Irish Academy, the Royal Society of Antiquaries, and all others who had done so much to make this visit successful.

On Wednesday a strong party of about eighty-four, leaving Harcourt Street Station, reached Rathdrum about 11.30 on the last day. In time the start was made for Glendolough, its round towers and seven churches, the drive being through the lovely vale of Clara. Luncheon was served in a tent, and then, under guidance of Mr. John Cook, came a walk to St. Saviour's. Not much could be said about it, but Mr. Micklethwaite considered it distinctly influenced by English work of about 1175. Passing over stiles and banks, the party reached St. Kevin's kitchen. The door here is square-headed, relieved by a semicircular arch. The use of the added chamber was not known. Mr. Peers said it was originally rectangular, the chancel eastward being added. At the west end a string course round the church had joggled joints, which could not be explained. The west door was originally hinged on the top, and so was pulled or pushed as required. The round tower, Mr. Cook said, was one of the best.

On the way home occurred the only mishap of the meeting, when by the collapse of a car the riders were tossed into the hedge. A calm sea and bright sunshine next morning made the crossing homeward a pleasure, and so will further help to make this Dublin meeting a long-lasting, pleasant remembrance.

Fine-Art Gossip.

MR. WATTS has on hand a large picture which he intends to offer as the first of what may be many contributions from men of distinction in various capacities to the capital of that Federated Australia which is about to come into being. This painting has for its title 'Faith, Hope, and Charity,' and is designed to inculcate those virtues. The composition consists of three life-sized female draped figures. In the centre sits Faith with a sheathed sword across her knees, and grasps it with her hands, as if she might on occasion unsheathe it. Charity, who stands on her sister's left, seems about to anticipate such an intention by placing her hand upon the hilt, as if to urge delay of judgment. These stately figures are in the painter's characteristic mood. Behind her sisters Hope looks forward, as if assured of a happy presage.

At the Continental Gallery may now be seen a collection of pictures and drawings from the Salon of the current year.—The New Gallery summer exhibition will be closed on Monday evening next.—The Society of Water-Colour Painters' exhibition was closed on Saturday last.—On Monday next, the 6th inst., the Royal Academy exhibition will be open for the last time.

MR. J. E. GRIFFITH, of Bryn Dinas, Upper Bangor, is shortly bringing out a complete account of all the cromlechs of Anglesea and Carnarvonshire, which are thirty-six in number. They will be illustrated by the collotype process.

On the 25th ult. William Turner Davy died at Ramsgate, where he had lived during the later part of his life. He was in his day a distinguished engraver, whose excellent reproductions of pictures by Landseer, for instance his 'Bolton Abbey in the Olden Time,' as well as of Lady Butler's 'Roll Call,' are well known. For many years this artist, who, during his younger days, practised as a painter, suffered from paralysis and was totally blind. He was eighty years of age.

MUSIC

THE WEEK.

THE CHESTER MUSICAL FESTIVAL.

THE festivals in the ancient city of Chester commenced as far back as the year 1772; then, after a period of fifty-seven years, they stopped, but were resumed in 1879, when Dr. (then Mr.) J. C. Bridge, the Cathedral organist, occupied the conductor's chair. By steady, persevering work he has made the revival successful, and the programme of the seventh, held last week from July 25th to 27th, contained a judicious mixture of new and old. 'Elijah' and 'The Messiah' formed, according to custom, the Alpha and Omega, and places were found for Prof. Horatio W. Parker's 'Hora Novissima,' successfully produced last year at Worcester, for Beethoven's Mass in c, and for Tschai-kowsky's 'Symphonie Pathétique.' We shall, however, confine our remarks to the programme of Tuesday, which contained one absolute novelty and other little-known works. There was first the 'Funeral and Triumphal' Symphony of Berlioz, Op. 15, for wind band, strings, and chorus, which was written by the composer in 1840 for the tenth anniversary of the Revolution of July. It was performed at Chester "in commemoration of those who have died for their Queen and country in South Africa." The work consists of three sections: a characteristic 'Marche Funèbre' of dignified character, an 'Oraison Funèbre' in which the orator is represented by a solo trombone, and a choral 'Apothéose' simple and in its way effective. This symphony, though interesting, will not compare for purely musical interest with the composer's other orchestral works, but it was suitable for the occasion for which it was written, and when it was employed as *cortège* music a certain monotony of rhythm perceptible during the performance in Chester Cathedral was, no doubt, not felt. The 'Marche' is the finest section; the melodies are tender, their treatment simple, while the sombre orchestral colouring adds to the impressiveness of the music. The performance, under the direction of Dr. Bridge, was excellent, although an important slip on the part of the solo trombone marred to some extent the close of the 'Oration.'

The symphony was followed by a 'Requiem,' written expressly for the occasion by Dr. J. C. Bridge. The 'Requiem' words have been set to music by many illustrious composers, and one is, therefore, naturally inclined towards comparison. This, however, would not be fair to the composer of the work under notice, which is unpretentious, more after the manner of a church service than of a composition depending solely on its musical merits. Dr. Bridge could no doubt, had he chosen, have written complicated counterpoint, elaborate fugues; but, although there is some show of skill, the music is for the most part simple, and the melodic element more or less of the modern Italian school. In brief, the work maintains, if it does not add to, the composer's reputation. The work was carefully performed, with Miss Palliser, Miss Crossley, and Messrs. William Green and Andrew Black as solo vocalists.

The second part of the programme commenced with 'Miriam's Song of Triumph,' composed by Schubert, whose pianoforte part has been newly and effectively orchestrated by Herr Felix Mottl, and in this form the work was heard in England for the first time. It may not rank among Schubert's highest inspirations, yet it contains many fine passages, and the music served to show off to advantage the choir of over two hundred voices, the quality of tone and balance of which were excellent, though neither in this nor in any of the other works did they display the usual point, decision, and energy of northern singers.

After an impressive performance of the Good Friday music from 'Parsifal' came M. Saint-Saëns's sacred cantata 'The Deluge,' given, according to the announcement, for the first time in England. This work, produced at Paris nearly a quarter of a century ago, will scarcely, we imagine, become a favourite in this country. As in everything written by the composer, there is much to admire in it—pleasing melody, clever treatment, and effective orchestration, of which the second section, depicting the deluge, furnishes an excellent example, but the music lacks distinctive character. The orchestral prelude is interesting; the first and last sections, however, are disappointing; and certain Handelian touches are not likely to satisfy those who are acquainted with Handel's own music. The soloists were Miss Palliser, Miss Crossley, and Messrs. William Green and Bantock Pierpoint, who rendered justice to themselves. The moderate length of each of the two parts of Tuesday morning's programme deserves special note and commendation, for, as a rule, festival programmes are inordinately long.

The programme on the Friday morning ended with Dom Perosi's oratorio 'The Transfiguration,' the prosiness of which was doubtless soon effaced by the power of Handel's 'Messiah,' which was performed in the evening.

RECENT PUBLICATIONS.

Der Tonkunst in der zweiten Hälfte der neunzehnten Jahrhunderts. Von Dr. Heinrich Rietsch. (Leipzig, Breitkopf & Härtel.)—In studying the development of any one of the fine arts it is customary to subdivide history into certain periods, or to group certain names together as belonging to some particular school. Our author speaks of such methods as "crutches," of which the human mind is in need; but he reasonably objects to the birth or death day of one of the masters being taken as the starting or end point of a period. The first represents no new departure, the latter a mere moment in an advance which they have brought about, and which continues after their death. The death of Palestrina, however, he names as an exception, for it coincided with the birth of lyric drama; and, for a similar reason, the death of Johann Sebastian Bach seems to us another exception; after him there was a return to homogeneity. Our author takes as his starting-point the middle of the nineteenth century, and for this he gives a reason. Up to 1850 the works of Schumann, Chopin, Berlioz, Liszt, and even Wagner, as judged by his 'Tannhäuser' and 'Lohengrin,' show for him technics of a mixed order. These composers, born in classicism, followed the standard raised by Weber, the founder of the romantic school, and continued and extended the movement to which the com-

poser of 'Freischütz' had given birth; but it was the all-commanding genius of Wagner which, after 1850, put an end to the period of transition, gathered, as it were, into one focus scattered rays of light emanating from various quarters, and set before the world a new art. By the introduction of chromatic notes and chords tonality had been widened; by freedom in handling rhythms and avoidance of stereotyped phrase-formations melody had become broader, more expressive; while under the guidance of emotion rather than intellect forms in a measure artificial were being held of less account. Dr. Rietsch, as a believer in evolution, points out that the romantic school sprang from seeds sown by the classical masters, but that it took time for those seeds to grow and ripen. Why, we would ask, is Weber singled out as the founder of the romantic school? Have not Beethoven and Schubert an even greater claim to that distinction? Then, were Schumann and Chopin nothing more than pioneers? And again, are Bruchner, Richard Strauss, and Hugo Wolf to be regarded as men reaping what their predecessors had planted—understanding clearly what the former had seen, as it were, through a glass darkly? And, finally, do the latest works of Wagner represent the highest achievements of musical art? Our admiration for Wagner is, and always has been, great, and by the strength of his genius he conquered, at any rate in 'Tristan,' and 'Die Meistersinger,' all the difficulties raised by his art theories and representative-theme system. But it is indeed open to serious question whether his "new art" is really the pure and perfect thing some would have us believe. As to the modern composers named above, their refinements of harmony, rhythmical reticulation, and unity effected by intellectual rather than by emotional means, such as we find in Beethoven's c sharp minor Sonata or c minor Symphony, far from being a higher stage in the development of musical art, seem often merely a clever and showy way of disguising their inability to create thematic material of strong and lasting stuff—the manner rather than the matter attracts. Though not agreeing with Dr. Rietsch's exegesis of the musical art of the nineteenth century, we must cordially acknowledge the cleverness and thoroughness of the author. He is not one of your superficial modern musicians, who know little and assert much. He has studied earnestly the works of the periods about which he writes. Those who, like ourselves, cannot accept the view Dr. Rietsch takes of the march of music through the century, will, at any rate, find him neither dull nor dry; for what he has to say is interesting and for the most part highly instructive. To study the opinions of those from whom we differ is in this, as in many cases, profitable.

Mozart's Jugendsinfonien. Von Detlef Schultz. (Leipzig, Breitkopf & Härtel.)—The three symphonies—in c minor, e flat, and c—written by Mozart in 1788—the few, according to Wagner, "whose peculiar worth has kept them living to this day"—are practically all that are known to musicians generally. The best naturally survive. For the musical historian, however, and for those who love to trace the evolution of art, the earlier works of composers, the stepping-stones whereby they rose to higher things, have a special value, and even fascination. The author of the small volume under notice, before entering on the subject indicated by his title, gives a clear and concise account of the symphony from its earliest days down to the time of Mozart, thereby helping his readers the better to understand the form, character, and colouring of the master's youthful efforts. Haydn is often spoken of as "the father of the symphony," but Alessandro Scarlatti has a greater right to that title, seeing that from the symphony consisting of two quick movements with an intermediate slow one, which served as introduction to his operas, was gradually evolved

what may be termed the concert symphony. In melodic invention, thematic development, and characteristic treatment of the various instruments of the orchestra our author again reminds us of pre-Haydn predecessors who paved the way for Mozart: Stamitz, Cannabich, and other Mannheim composers, and also another group, including Starzer, Aspelberger, &c., designated by Herr Kretzschmar as the "Viennese school." Haydn, by the way, is generally credited with having introduced the minuet into the symphony, but it appears from a foot-note on page 8 that it is already to be found in a symphony by Georg Matthias Monn, written in 1740, whereas Haydn's first work of the kind was composed nearly twenty years later. Our author divides Mozart's symphonies—the thirty-four composed from 1764 to 1780—into three groups, and discusses each minutely. There are not many musical examples, so that, in order to follow with profit and interest this careful analytical study, the scores of the symphonies, which are all to be found in the critical edition of Mozart's works published by Messrs. Breitkopf & Härtel, should lie open before the reader.

Musical Gossip.

To the novelties for the coming Hereford Festival, announced in the *Athenæum* of June 16th, we have to add the 'Last Post,' choral song, poem by Mr. W. E. Henley, music by Prof. Villiers Stanford, Op. 75, which work will be conducted by the composer. The poems of the cycle of songs for contralto solo and orchestra by Mr. S. Coleridge-Taylor are four sonnets of Elizabeth Barrett Browning, entitled (1) 'The Soul's Expression,' (2) 'Tears,' (3) 'Grief,' and (4) 'Comfort.' The work will be conducted by the composer. The principal vocalists during the week will be Mesdames Albani and Ella Russell, Madame Marie Brema and Miss Ada Crossley, and Messrs. Lloyd, Santley, and Andrew Black. The chorus will be entirely supplied by the Hereford, Gloucester, and Worcester festival societies. Dr. Sinclair, the organist of the cathedral, will be the conductor.

THE Curtius Club Concerts, to be held at St. James's Hall, will commence on Wednesday evening, November 7th, and continue every week up to December 5th. Madame Blanche Marchesi, Madame Brema, Herr van Rooy, Messrs. Schönberger and Heinz, and Mlle. Landi will each have charge of one recital. There will also be concerts after Christmas.

THE profits of the Covent Garden Opera season have been very considerable, and a sum of 15,000*l.* is to be forthwith spent on important improvements connected with the mechanical resources of the stage. In view of these changes Herr Angelo Neumann has abandoned his project of an autumn season of German opera there.

Le Ménestrel of July 22nd, referring to the decision of the Viennese Court with regard to Brahms's heritage, states that the composer possessed 182 valuable musical autographs, among which were several by Beethoven, also one of the conversation-books used by the deaf master; twelve compositions by Mozart, and some letters of the father with postscripts addressed by the young son to his mother; many by Schubert and Schumann; fragments of 'Tristan' and 'Rheingold,' together with twenty letters of Wagner, and four letters and notes addressed to Brahms himself by the same; also autographs by Haydn, Cherubini, Weber, Berlioz, Chopin, Donizetti, Liszt, and Rubinstein.

THE royal museum of ancient instruments at Berlin has purchased the remarkable collection of wind instruments of the sixteenth century from the St. Wenceslas church at Naumburg, which includes a *tromba a tirarsi*. An Erard pianoforte which belonged to Meyerbeer has been presented to the museum by the composer's daughter, Madame Richter.

In the *Allgemeine Musik-Zeitung* of July 27th to August 3rd, in reference to the 150th anniversary of the death of Johann Sebastian Bach, who passed away on July 30th, 1750, the composer is compared to a "lamp lighting up the distant past, penetrating through the perplexities of the present, sending forth its beams into the future." After Bach came Haydn, Mozart, and Beethoven, of whom the last threw to some extent his two immediate predecessors into the shade, yet the great symphonies of the Bonn master only seem to bring out in stronger relief the power and majesty of the fugues, the Passion music, and the B minor Mass of the Leipzig cantor.

ACCORDING to *Le Guide Musical* the first forty performances of M. Charpentier's 'Louise' brought to the treasury the sum of 267,467 francs, an average of about 350l. a performance.

THE *Berliner Tageblatt* announces that Herr Pierson, director of the Berlin Royal Opera (the former Kroll Theater), recently attended a performance of M. Charpentier's 'Louise' at the Opéra Comique, Paris, and was so impressed that he intends to have it performed by a French company at his own theatre.

DRAMA

Dramatic Gossip.

IN bidding farewell to the Lyceum public on Saturday last Sir Henry Irving was reticent concerning the novelties he intended to produce on his reappearance. The promise of a revival of 'Manfred' was received with much applause. 'Manfred' was played in 1864 at Drury Lane. To the present generation it will come as a novelty.

THE scene of 'Isla the Chosen,' by Miss Alicia Ramsay, which constituted the solitary novelty in the concluding performances at the Comedy of Miss Janette Steer, is laid in Egypt in the period presumably when that country

with Assyria strove
In wealth and luxury.

Its people are, however, suffering beneath the rule of a licentious, ferocious barbarian known as the Hyksos. So atrocious are his actions that the Goddess Isis herself—in Europe, at least, tolerant of obscene rites—determines that he must be punished, and inspires her priestess Isla to kill him. This Isla does in the temple, while, after profaning its mysteries, he is sleeping off the effects of his orgies. The play is prosy, full of repetitions, gloomy, and ineffective. Miss Steer as Isla looked picturesque, but her voice and delivery were monotonous. Her Juliet, in the balcony scene from 'Romeo and Juliet,' was pretty, and her Hamlet in the "closet scene" was inoffensive.

THE withdrawal from the Gaiety of 'The Messenger Boy,' and the consequent closing of the house, reduce to six the number of West-End houses at which performances are now given. Of these three are occupied with musical pieces and three with comedy.

'KITTY GREY' is withdrawn this evening from the Vaudeville, after a great and not wholly anticipated success. It will be succeeded in September by a farce by M. Pierre Decourcelle, author of 'Les Deux Gosses,' and part author of 'L'Abbé Constantin,' 'Gigolette,' &c. The performance of the translation will, it is said, precede that of the original piece. Miss Ellaline Terriss, Miss Agnes Miller, Miss Fanny Brough, Mr. Seymour Hicks, Mr. Herbert Standing, and Mr. J. C. Buckstone will be included in the cast.

THE adaptation of 'Simon Dale,' by Anthony Hope and Mr. Edward Rose, is in active rehearsal at the Prince of Wales's Theatre, at which house it will be produced under the title of 'English Nell.' Miss Marie Tempest will be

Nell Gwyn; Mrs. Sothorn, the Duchess of Orleans; Mr. F. Cooper, Charles II.; Mr. Granville Barker, Rochester; and Mr. H. B. Warner, the Duke of Monmouth.

MR. GEORGE ALEXANDER has engaged Miss Margaret Halstan for his next season at the St. James's.

'HEROD' is to be the title of the new play by Mr. Stephen Phillips, the forthcoming production of which by Mr. Tree we last week mentioned. The associations connected with 'The King of the Jews,' the title originally mentioned, were too sacred to permit of it being retained.

'IN THE SOUP' is the strange title of a post-humous play by Mr. Ralph Lumley, to be produced at the Strand in September.

'THE GREAT SILENCE,' by Capt. Basil Hood, which has been given at the Coronet Theatre, Notting Hill, with Mr. Holbrook Blinn, shows the suffering of a death penalty for cowardice by an Indian brave, whose real motive in incurring the charge has been heroic.

MR. MARTIN HARVEY's autumn repertory will include 'Romeo and Juliet,' a translation of M. Maeterlinck's 'Aglavaine and Selysette,' and a dramatic rendering of Mr. Marion Crawford's novel 'A Cigarette-Maker's Romance.'

MISS JULIETTE NESVILLE, whose death in Paris at the age of thirty has been announced, was better known in London than in Paris or Brussels. She was a pleasing vocalist and a bright actress, and in parts in which broken English was desirable she was of service to our stage. Her best-remembered performance was Sally Lebrune in Mr. Henry Arthur Jones's 'Triumph of the Philistines,' produced at the St. James's in 1895, in which she exhibited some spirit and much unconventional freedom of style. She also played in 'Miss Decima' and 'The Elixir of Youth.'

HER MAJESTY'S THEATRE will be occupied next June and July by Madame Sarah Bernhardt and M. Coquelin. In 'L'Aiglon' the former will play her original part of the Duke of Reichstadt, and the latter Flambeau. In 'Cyrano de Bergerac' Madame Bernhardt will be Roxane. She will also reappear as Hamlet, and may also play Romeo. 'La Tosca,' with M. Coquelin as Scarpia, 'Frou-Frou,' and 'La Dame aux Camélias' are also promised.

'ARRAH-NA-POGUE,' the best of Boucicault's Irish dramas, has been given during the week at the Fulham Theatre, with Mr. Henry Neville as the O'Grady, Mr. Wilfred Shine as Shaun the Post, and Miss Lalor Shiel as Arrah.

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